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J. Evelyn



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SCULPTURA:

OR THE

HISTORY, and ART

OF

CHALCOGRAPHY

AND

Engraving in Copper.

WITH

An ample enumeration of the moſt renowned Maſters, and their Works.

To which is annexed

A new manner of Engraving, or *Mezzo Tinto*, communicated by his Highneſs *Prince Rupert* to the Authour of this Treatiſe.



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XXXI. EXOD. XXXV.

Implevi eum Spiritu Dei, Sapientia, & Intelligentia, & Scientia in omni Opere, &c.

LONDON,

Printed by *J. C.* for *G. Beedle*, and *T. Collins*, at the Middle-Temple Gate, and *J. Crook* in St. *Pauls* Church-yard. 1662.

TO THE

HONOURABLE,

AND

LEARNED GENTLEMAN,

ROBERT BOYLE Esq;

SIR,

HAving upon your reiterated instances (which are ever commands with me) prepared this Treatise concerning the History of Chalcography *&c. I thought my self engag'd, to signifie to the rest, that may possibly receive or Satisfaction, or Benefit from it, to whom they are obliged for the Publication of it. The truth is, as it respects the pains which I have taken, it bears not*

the leaſt proportion with my ambition of ſerving you; but as you are pleaſed to judge it uſeful for the encouragement of the Gentlemen of our Nation, who ſometimes pleaſe themſelves with theſe innocent diverſions (Collections worthy of them for divers reſpects) and, eſpecially, that ſuch as are addicted to the more Noble Mathematical Sciences, *may draw, and engrave their* Schemes *with delight and aſſurance,* I *have been induc'd to think it more worthy your Patronage, and of my ſmall Adventure, who profeſſe to have nothing ſo much in my deſires, and which* I *more avow the purſuite of, then to employ the whole remainder of the life, which God ſhall aſſigne me, and that* I *can redeem from its impertinencies, in contributing to that great and auguſt deſigne, which*

your

your illustrious, and happy Genius *do's prompt you to, of cultivating the* Sciences, *and advancing of useful knowledge, emancipated from the strong contentions, and little fruit of the former; Envy, and imposture of the latter Ages.*

Sir, This is not in the least to flatter you, nor can I *have other aime in it, then that by your great Example,* I *might excite such as (like you) have Parts and Faculties, to things that are glorious, and worthy of them. Your studies are so mature and universal, your travels so highly improv'd, and your Experience so well establish'd; that, after* I *have celebrated the Conversation which results from all these perfections, it is from You alone, that* I *might describe the* Character *of an accomplish'd* Genius, *great, and worthy our Emulation.*

lation. But though your modesty do's not permit me to run through all those Transcendencies; yet, the World is sufficiently instructed by what you cannot conceal, that I *say nothing of servile, and which will not abide the Test; so as* I *have been often heard to exult in the felicity of this Conjuncture of ours, which (since those prodigies of Virtue, the illustrious* Ticho, Bacon, Gilbert, Harvey, Digby, Galileo, Peiresky, De Cartes, Gassendi, Bernier [*his Disciple now in* Persia] *and the late incomparable* Jacomo Maria Favi *&c.) has produc'd us nothing, which will support the comparison with you, when* I *shall pronounce you (and as indeed your merits do challenge it) the* Phœnix *of this latter Age.*

And now that I *mention'd* Signor Favi, *I will not conceal with what*

what extaſie, and joy I *lately found his memory (which* I *have ſo much, and ſo often heard mention'd abroad, by ſuch as had the happineſs to know him intimately) conſecrated by the eloquent pen of* Monſieur Sorbiere, *in a diſcourſe of his to* Monſieur Vitre, *concerning the utility of great* Travel *and Forreign Voyages; becauſe it approches ſo neer to the* Idea *which* I *have propos'd, and may ſerve as an encouragement and example to the Gentlemen of our Nation, who, for the moſt part wander, and ſpend their time abroad, in the purſuite of thoſe vain and lower pleaſures, fruitleſs, and altogether intollerable. But* Sir, I *will crowd no more into this Epiſtle (already too prolixe) which was only deſign'd to accompany this piece, and ſome other uſefull, and more liberal diverſions*

of

of this nature, which I *cannot yet produce: But every thing has its time, and when* I *would redeem it to the beſt Advantage, it is by entertaining it with ſomething that may beſt declare to all the World, how greatly* I *account the honour of being eſteem'd*

Sir, Your moſt humble,

and Moſt obedient

Sayes-Court
5. April 1662.

Servant

J. EVELYN.

An

An Account of Signor Giacomo Favi *by* Monſieur Sorbiere.

Giacomo Maria Favi of the Houſe of the *Mareſcotti* of *Boulonia*, died above thirty five years of age, neer fifteen years ſince, in the City of *Paris*. *It is a Hiſtory worthy of Record, and that all the World ſhould take notice of this incomparable Perſon, as that great Wit and polite Philoſopher* Monſieur Sorbiere *do's deſcribe him*: For as much (*ſayes he*) as it ſeems to be a very great reproch, that neither *Prince*, nor *State* have hitherto had the conſideration, or the courage to undertake, what one particular perſon alone did reſolve upon for the univerſal benefit, and good of the publick: For it was upon this deſigne, that he engaged himſelf ex-

expreſsly, making the moſt exact obſervations, and collecting the *Crayons*, *Prints*, *Deſignes*, *Models* and faithful *Copies* of whatſoever could be encountered through the whole *Circle* of the *Arts* and *Sciences*; the *Laws*, and the *Cuſtoms* practiſed wherever he arived. He had already acquired by ſtudy a thouſand worthy and curious particulars; He *Deſign'd* excellently well, underſtood the *Mathematicks*; had penetrated into the moſt curious parts of *Medecine*, and was yet ſo far from the leaſt *pedantry*; that he would (when ſo diſpoſ'd) play the *Gallant* as handſomely as any man, and which he was indeed able to do, enjoying a plentiful Revenue of neer three thouſand pounds ſterling a year, which he ordered to be paid him by Bills of Exchange, whereſoever

his

his Curiosity should invite him. But otherwise, truly his Equipage was very simple, and his train reduced to one only servant, which he was wont to take in every town where he made any stay. He had already visited *Italy*, *Germany*, *Poland*, *Swethen*, *Denmarke*, *Holland* and *England*, from whence he came into *France*, to go into *Spain*. Finally, he arrived at *Paris* in *Anno* 1645. with one *Bourdoni* a *Sculptor*, dwelling neer the *Thuyleries*, where he no sooner appear'd, but he was immediately found out, and known by all the *Virtuosi*, and as soon enform'd himself of all that were extraordinary, and conspicuous for all sorts of curiosities, whereof he carefully took notice; but especially he made an intimate acquaintance with one *Monsieur Petit*, a very rare and curi-

curious perſon, and indeed great. ly reſembling the *Genius* of this noble Gentleman, as being one, who for theſe fifty years paſt, diſcover'd a wonderful ardor for the *Sciences*, and a dilligence ſo indefatigable in the reſearch of all eſtimable, and worthy Inventions, as that it is a thouſand pitties (and a thing not to be conceived indeed without infinite regrette) that this *Age* of ours could never yet approch him. So laudable and worthy of praiſe, has his expenſes been upon divers *Machines* and *Experiments*, beyond the forces of a Private Perſon; that had he but been ſupported (as at firſt he was by the *French King*, and the great *Cardinal de Richlieu*, under whom he enjoyed divers honourable and handſome Employments) he had perhaps, amongſt all the

Arts

Arts through which he run, found out ſome *Abridgements* and *Perfections*, new, and altogether ſtupendious; and as indeed, he has already done to admiration, ſo far at leaſt, as his diſcretion, and his Affairs would give him leave.

But to returne to our new *Democritus*, *Signor Favi*; He had made proviſion of ſundry huge *Volumes*, which were no other then the *Deſignes* of all ſorts of *Inſtruments* and *Machines* that he had ſeen and peruſed; beſides a world more which he had ſent away into *Italy*: For this curious perſon neglected nothing, but went on collecting with a moſt inſuperable dilligence, all that the *Mechanicks* had inverted for *Agriculture*, *Architecture*, and the *Fabrick* of all ſorts of *Works*, belonging to *Sports*, and to *Cloathes*, for

for Uſe and for Magnificence. There was nothing ſo ſmall, and to appearance, trifling, which he did not caſt his eyes upon, and which he had not ſome hand in, or improv'd, even to the leaſt *minutiæ*; whither it were a divice of ſome *Haſpe*, the *Latch* of a door, a ſimple *Lock*, the *Cover* or *Patin* of a *Cup*, a *Dreſs*, &c. even to a very *Tooth-picker*: ſo as he ſhewed no leſs then two hundred *Toyes* for Children to play withall: fourty ſevetal wayes of Plowing the ground, a world of *Forges* and *Mills* for various uſes. He viſited all the excellent Workemen and Artiſans, and took *Samples*, and *Patterns* of all their rare inventions, and ſomething of their making. Then for *Receits* and *Secrets*, he poſſeſs'd an infinite number of all kinds the moſt rare and excellent;

Let not the Reader deſpiſe this condeſcention of ſo great a perſon, for ----ineſt ſua gratia parvis.

ſome

ſome whereof he purchas'd at great priſes, and others he procur'd by Exchange. He learned the *Tongues* wherever he came with extraordinary felicity, and ſometimes would frequent the *Recreations*, and *Exercíſes* of the places where he ſojourned, which he us'd to performe with a facillity, and addreſs ſo gentile, and natural, as if he had yet been but a very Youth: For by this means he found, that he gained the eaſier, and more free acceſſe into the beſt Companies, ſo extreamely noble, diſſintreſs'd and agreable was his faſhion and manner of converſation: And though in ſundry Encounters, and Courts of Princes he had been frequently regal'd with very conſiderable preſents; yet would he never receive any from great Perſons; as *Chains* of *Gold*, and *Medailles*, *Diamonds* and *Jewels* that were offered him,

un-

unleſs happly, it were ſome *Title of Honour* and *Prerogative*; as the permiſſion to bear an *Eagle*, or a *Fleur de lis* in his *Coat of Armes*, or the like: And when he had thus exhauſted a *Kingdom*, or a Place of all that was *Curious*, and made Acquaintance with all the *Perſons of merit* in a *State*, he travell'd preſently into another; ſo as there was hardly a *Court* to be found, where he had not finiſhed his harveſt in three or four months, till he arriv'd at *Paris*, where indeed, he was infinitly ſurpriz'd, and buſied among ſuch an innumerable many of able, and curious Perſons of all kinds. He had four *Lodgings* in ſeveral parts of *Paris*, that ſo he might be neer a retreat in whatſoever quarter he ſhould happen to be in purſuite of *Curoſities*; for he us'd to go much on *foot*, and *alone*; becauſe he would

not

not be troubl'd, nor obſerv'd by impertinent Servants: But in fine, purpoſing from hence to travell ſhortly for *China* by means of the *Portugal*, he took ſo much pains about deſcribing, and obſerving the magnificent preparations which were made for the *Marriage* of the *Queen* of *Poland*, that he fell ſick of a *Fever* and *dyed*, to the univerſall regret and ſorrow of all that had ever ſo much as heard of him. And no ſooner did this ſad accident come to the ears of the *King*; but he ſent diligently to ſearch out all his four Lodgings, to ſee, if by any means, ought of his *Collection* could be retriv'd; but they were all immediately diſpers'd and it was never found what became of them.

The *Count Mareſcotti* his Kinsman, then at *Paris*, recover'd only

ly that ſingle *Volume*, wherein was contained the *Names*, *Armes*, and *Deviſes* of the hands of all the *Princes* of *Europe*, whom he had had the honour to approch: *But his intention was, as I have been credibly inform'd by one that did often converſe with him* (*though* Monſieur Sorbiere *is ſilent of it*) *after he had traveld over all the World* (*for his deſigne was no leſſe ample*) *at Returne into his Native Country, to compile, and publiſh a Compleat* Cycle *and* Hyſtory *of* Trades, *with whatſoever elſe he ſhould judge of Uſe and Benefit to mankind: But this had been a Charity, and a Bleſſing too great for the World, becauſe it do's not depart from its Vices, and impertinencies, and cheriſh ſuch Perſons, and the Virtues which ſhould render it worthy of them.*

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ERRATA.

PAge 2. line 9. read *Paradigmatice*, 8. l. 7. ξυσὶρ, 19. l. 15. Scarrifying, 20 l. 11. ὐχ τῶν, 13. συγγραφίων, 32. l. 11. ὐδὲν, 33 l. 7 ill Pictures, 35. l. 9. *Typography* 50 l. 28. *Dallila*, 51. l. 1. *Laocoon*, 54. 28. fore, 64. l. 18. stories, 78 21. r. those things of *dele* which, 82 13. *Rob. Stapleton*, 117. 1. Cornices, 119. *ult.* ply.

Note that in p. 59. l. 4. *Loggan* should have been placed among the Dutch Gravers: The rest are only litteral mistakes, as *Coppy* for *Copy*, &c. which do not at all impeach the sence; and are therefore the more pardonable.

Authors, and Books which have been consulted for this Treatise.

Ælianus.
Angelus Roccha.
Aquinas.
Aristotiles.
S Augustinus.
Ausonius.
Baptista Alberti.
Biblia Sacra.
Bibliander.
Bosse A.
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Cassianus.
Cæl. Rhodoginus.
Cedrenus.
Cicero.
Commenius.
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Diodorus.
Dromedes.
Donatellus.
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Epiphanius.
Eusebius.
Gaffarell.
Galenus.
Gorleus.
Guaricus Pompo.
Greuter.
Herodotus.
Hesiodus.
Homerus.
Horatius.
Josephus.
Junius F.
Juvenalis.
Kerkerus.
Lart.
Lætus Pompon.
Leon Alberti.
Libavius.
Licetus.
Littleton Adam.
Livius.
Lubinus.
Lucanus.
Luithprandius.
Maimonides.
Manutius.
Marolles.
Martialis.
Nazianzen Greg.
Origines.
Ovidius.
Pancirolla.
Petronius.
Philo.
Philostratus.
Picus Mirand.
Pietro Santo.
Plato.
Plinius.
Plutarchus.
Du Pois.
Pollux Jul.
Prudentius.
Quintilianus.
Rueus.
Sabinus.
Salmasius.
Scaliger Jos.
Semedo.
Seneca.
Solinus.
Statius.
Suetonius.
Suidas.
Tacitus.
Tatianus.
Tertullianus.
Theocritus.
Trallianus.
Trismegistus.
Thucydides.
Varenius.
Varro.
Vassari.
Varablus.
Vermander Car.
Verulamius.
Virgilius.
Vitruvius.
Vopiscus.
Vosius.
Woolson.
Wormius.
Sir H. Wotton.

SCULPTURA,

Or the

HISTORY and ART

OF

Chalcography.

BOOK I.

CHAP. I

Of Sculpture, how deriv'd, and distinguish'd, with the Styles, and Instruments belonging to it.

THose who have most refined, and criticiz'd upon *Technical* notions, seem to distinguish what we commonly name *Sculpture* into three several Arts; and, to attribute specifical differences to them all: For there is, besides *Sculp-*

ptura (as it relates to *Chalcography*) *Scalptura* (ſo *Diomedes*) and *Cælatura*; both which, according to *Quintilian*, differ from the firſt *ratione materiæ*. For to make but a brief enumeration only: It was apply'd to ſeveral things; as to working in Wood, or Ivory, *Tomice*, the Artiſts, *Deſectores*: in Clay, *Plaſtice*, *Plaſtæ*: in Playſter *Paradigmatice*, the Workmen *Gypſochi*. In Stone cutting *Colaptice*, the Artiſts *Lithoxoi*; and laſtly, in Metals *Glyphice*; which again is Two-fold; for if Wax be us'd, *Agogice*; If the Figure be of Caſt-work, *Chemice*; *Anaglyphice* when the Image was prominent, *Diaglyphice* when hollow, as in *Seales* and *Intaglia's*; *Encolaptice* when leſſe deep, as in *plates of Braſſe* for Lawes and Monumental Inſcriptions; Then the *Toreutice*; and the *Encauſtic* for a kind of Enamel; *Proplaſtice* forming the future work *ex creta*, or ſome ſuch matter, as the *Protypus* was of Wax for *Efformation*, and the *Modulus* of wood; not to omit the antient *Diatretice*, which ſeems to have been a work upon Chryſtal, and the *Calices Diatreti* (of which ſomewhere the Poet *Martial*) whether emboſs'd or engraven, as now with the point of a Diamond, &c. for I can onely name them briefly, the field would be

Lib. 1. *L.*3. *c.*21.

*Cæl. Rodig. Antiq. Lect l.*29. *c.* 24.

be too luxurious to discourse upon them severally, and as they rather concern the *Statuary* Art, *Fusile* and *Plastic* head, which would serve better to adorne some designeof *Architecture*, or merit an expresse Treatise, then become the present, which does only touch the *Metalls*, and such other materials as had not the Figure finished through all its dimensions; though we mght yet safely I think admit some of the Greek *Anaglyptic's*: *Argentum asperum & pustulatum*, and, as the *Latines* terme it, *Ebur pingue*: for so the Poet, *Expositumque alte pingue popposcit ebur, &c. Manutius* calls them *Dimidiæ eminentiæ*, and the *Italians* do well interpret by *Basso* and *Mezzo Relievo*; hence the Figure is said *stare*, or *exstare*: for so *Mart. Stat Caper*, and *Juvenal*, *stantem extra pocula caprum*. As from the similitude, and perfection of the work, *Vivere*, *Spirare*, *calere*, it seemed to breath, and be living, as *Virgil* expresses it,

Epest ad Mocenium

Excudent alii spirantia mollius æra.

And *Horace*, ——————*Et ungues*
Exprimet, & molles imitabitur ære capillos.
Ludit Acidalio sed non manus aspera nodo
Candida non tacita respondet imagine Lygdos.

as *Martial*.

For in this manner they us'd to celebrate those rare pieces of Art, distinct from the

Diagliphice, and *Encolaptic* more properly according with our purpose; and which may happly be as well expres'd by *Cælatura*, and from the signification made a derivative ἀπο τῦ σκάπτειν to dig, or make incision. I think *Varro* may have *Scaptus* for *Cælatus*; as *Cicero Scalptus*, and *Plinie*, *Scalpturatus*; yet we rather follow them who derive *Scalpo*, *Sculpo*, from γλάφω and γλύφω; becaus the best Origination is to preserve the foundation in the antienter Languages, if the mutation of Letters be warranted, as here in γράφω *Scribo*. The word in the Holy tongue פתח which imports an opening (becaus the Plate, Stone or whatever else materal they us'd *aperitur aliqua sui parte*, was somewhere opened when any thing is engraven upon it) attests rather to the former *Etymon*, and signification, then to any other material affinity; besides that 'tis also transferrable to those who carve with the cheezil, or work in *Bosse* with the *Puntion*, as our *Statuaries*, *Goldsmiths* and *Repairers* do. In the *Glosse* we meet with *Cælum* τόρνος &c. which though some admit not, so freely in this sence; yet *Martial*, speaking of Embos'd *Cups* more then once calls them *Toreumata*.

Lib. 8.

Miratus fueris tum prisca Toreumata multum.

And

And why may not the *Tori*, Brawn, or Collops of fat be expreſs'd by theſe raiſed Figures, and they *Toroſæ* plump, and (as the *French* has it) *en bon point*, as well as *Fuſil* and *Fictile* ones? Some round Cheezil or Lathe perhaps it was; but we dare only conjecture: Others *Cœlum a Cœdo* which is to beat, ſtrike, cut or dig; but by what parallel authority of ſuch a derivative we know not: *Varro* yet *e Cœlo* Heaven it ſelf, reaching its Original from the very ſtars. *Varro l. 4 de L. L.* χοῖλον is another more conſonant and harmonius with the antient קלע *Kalangh*, which imports to excavate and make hollow as it is frequently interpreted, particularly, 1 *Reg.* 6. 32, 35. where, what the Vulgar *Latine* renders *Sculpſit*; *Vatablus* makes *Cælavit*, and *Junius Incidit*, beſt of all correſponding with our purpoſe; and ſo in the famous wrought ſhield which *Ulyſſes* purchaſed by his Eloquence, *Quintilian* applies the word, *Lib. 2. c. 18* *In Cælatura clipei Achillis, & lites ſuæ & actiones:* For ſo it ſeems to have been much uſed on their Harneſſe; *Livy* reports of two famous Armies ſo repreſented: Or as more *Liu. hiſt. l. 9.* alluſive yet to our plate, where 'tis ſaid, *Cælatura rumpit tenuem Laminam*, if the queſtion be not rather, whither theſe works, like the *Antæſa Vaſa*, were not rais'd and em-

boſs'd, thoſe expreſſions of *Plinie* ſo much favouring their Eminency, where he tells us, ſpeaking of this very Art, *ita exoleti, ut ſola jam vetuſtate cenſeatur uſque adeo attritis cælaturis, ne figura diſcerni poſſit*, time and age had ſo greatly defac'd them.

But, may this ſuffice for the Diviſion, and Denomination of the *Art* in general; ſince the *Title* which we have made choice of, is Univerſally applicable: for ſo *loquendi conſuetudine* in ordinary diſcourſe *Sculptura*, and *Scalptura* import but one, and the ſame thing, as *Salmaſius* has well noted on *Solinus*; and therefore thoſe who wrought any of theſe hollow cut-works, were by ſome call'd *Cavatores*, and *Graphatores*, ſayes that Learned Perſon, whence doubtleſs, our *Gravers* may have deriv'd their Appellation.

By this then it will not be difficult for any to define what the Art it ſelf is; whither conſider'd in the moſt general and comprehenſive acceptation; or, as it concernes that of *Chalcography* chiefly, and ſuch as have moſt Affinity with it; ſince (as well as the reſt) it may be deſcrib'd to be an *Art which takes away all that is ſuperfluous of the Subject matter, reducing it to that Forme or Body, which was diſign'd in the Idea*

dea of the Artist. And this, as sufficiently Universal; unless in favour of the *Plastic* (which yet does not come under our Cognizance) we will rather receive the distinction which *Michael Angelo* was us'd to observe between them, That this last was made by *Appositon*, which is the quite contrary. But indeed, neither the *Paradigmatic*, *Agogic*, or any of the *Plastic*, can Genuinely, and in Propriety of speech be call'd *Sculpture*, without a *Catachresis* and some Violence; since, *nullum simile est idem*, whither applied to the *Matter*, or the *Tools*. And now we speak of *Instruments*, we shall find that there has been little less controversie amongst the *Grammarians*, touching them also, then concerning the very *Art* it self: As whither the γλύφιον *Style*, or *Scalprum* is to be call'd *Cælum*, *Cæles*, or *Cæltes*; noted by the *Critics* from that Text in 19. *Job. Quis mihi det, ut exarentur in Libro Stylo ferreo, aut plumbi Lamina, vel Cælte sculpantur in Silice?* (where by the way, 'tis observ'd, that this verse comprehends, and alludes to, almost all the sorts of antient Writing and Engraving: *Books*, *Plates*, *Stone*, and *Stile*) and from an old Inscription out of *Aldus*, and *Greuter*. *Martial*, *Ausonius*, and the Poet *Statius* use *Cœlum* frequently. *Laboriferi* *Epist. 56. Stat. l. 4.*

------*Laborifi eri vivant quæ marmora Cælo,*
Sylv. l. 4. *Praxitelis, & c.*-------

but we will be ſparing. γλυφὶς, γλυφεῖον, γλύφανον as *Junius*: Alſo ἔγκολαπτῆρ, ὑπαγωγεὺς, λαξευτήριον as much as σιδήριον λιθουργὸν; ſo is γλαφὶς and λεῖον in *Pollux*. *Scalprum*, is κοπεὺς ξυσὴρ with the ſame *Junius Graphium*; Laſtly, *Stylus* γραφεῖον, σύλος, σμίλη, in *Suidas*, ἐγκεντρὶς the ſame *Pollux*; call them *Point*, *Stile*, *Graver*, *Punction*, *Poliſher*, or what elſe you pleaſe, we will contend no farther about it; For theſe *Inſtruments* (as deſpicable as they appear) have ſometimes proved fatal and dangerous Weapons; as the bleſſed *Caſſianus* found by ſad experience, whoſe cruel *Martyrdom* with theſe *Stiles* is glorioufly celebrated by *Prudentius*, περὶ στεφάνων *Hymn.* IX. And thus was alſo *Erixion* ſlain, for his unnatural affection, by the enraged People, with other examples to be produc'd out of *Seneca*, *Plutarch*, *Sueton*, and others: For, when upon ſeveral of thoſe diſorders, σιδηροφορεῖν (or the carrying about them any Weapons of Iron) was made Capital; they did miſchief with theſe *Inſtruments*, till like Childrens knives, they were converted into *Bone*, which did only ſerve them to write

Theocr. *Thucyd.*

with;

withall, and *Arare campum cereum*, to plough up their Superinduced *Tables*, and *Cerei Pugillares*; not much unlike to our *Etching* with points, and Needles on the Vernish, in Shape, and use resembling them, save where the obtuser end was made more deletive, apt to put out, and obliterate, when they would *Stylum vertere*, which our *Burnisher* (another Tool us'd by *Chalcographers*) and *Polisher* performes. But to descend to the modern names both of the *Art* and *Instrument*: the *French* call it in particular *Taille douce*, Sweet, or tender cut; whither wrought with the *Burin* (for so they tearm the Instrument which we the *Graver*) or, with *Aqua Fortis*. The *Italians*, *Intaglia*, or *stamp*, without Adjunct, and *Bolio*, which is doubtless the more antient and venerable, as prompting the use both of the *Point*, *Needle*, and *Etching* in *A. Fortis*, by some so happily executed, as hardly to be discern'd from the *Bolio*, or Graver it self: But the main difference is this, That with the *Burine* one cuts the peice all at once out of the *plate*, immediately; whereas, with the *point*, or *stile*, we only cut the *Vernish*, razing, and *Scalping* as it were, the Superficies of the Plate a little, which afterwards the *A. F.* corrodes and finishes:

A rare Invention, new, expeditious, and wholly unknown to the past Antiquity. *Burine* then from *Bolino*; and why not? yea doubtless, this from Βόλλω the Modern name of a *Seal*, and Instrument of making Seals. To this we might also add חרט, *Cheret*: And we find *Charasch*, and *Charath* of the same import with χαράσσω and χαράττω in the *Greek*, as Mr. *Adam Littleton* has acutely observ'd in his Complexion of *Roots*: But least too much of this Stuffe should (as *Theocritus* on another occasion) stiles it, γλυφάνε προσόζδν *smell of the Burine*; we will here make an end with hard names, the *Pedantrie* and various acceptions of the words; and in the Chapters following endeavour to investigate the *Original* of the *Art* it self, and discourse somewhat of the Progress it has made, to arrive at this perfection: For it is not to shew how diligently we have weeded the *Calepines*, and *Lexicons* (amongst all which there is none over fertill upon these Arts, or so well furnish'd as we could have wish'd) but the result of much diligent collection, produc'd out of sundry Authors to meet in this *Chapter*, for the ease, and instruction of such as may possibly encounter with difficulties in the Course of their reading such

books

books as treat of the *Mechanical* or more Liberal Subjects; And, that there might be nothing of deficient as to our *Inſtitution*, ſeeing it behoov'd him that would deduce an Hiſtory *ab origine*, to let nothing eſcape that was in the leaſt or uſefull, or inſtructive.

CAP. II.

Of the Original of ſculpture in general.

WE ſhall not with *Epigenes* in *Pliny*, depoſe that this Art had its being from Eternity; becauſe it is not ſence, and would contradict its invention; but, if that may paſſe which St. *Auguſtine* affirmes, that the *Protoplaſt* our Father *Adam*, or (as others) his good *Genius* the *Angel Raziel*, were the firſt inventor of Letters, *Sculpture* may derive its Pedegree from the infancy of the World, and contend for its Pre-eminence with moſt of the Antiquities which it ſo much celebrates. For, that there went ſeveral books about (ſome whereof had been long ſince read in the *Primitive Church*) bearing his venerable Name; as that which *Epiphanius* and others cite,

L. 7. c. 6.

L. 18. de Civit. Dei. c. 38.

ex

ex libro Behu, de Pœnitentia Adæ, Adæ Revelatio, &c. we have no reason to contradict: And *Tho. Aquinas* in his Treatise *De ente & essentia*, speaks of a Volume of Plants described by *Adam*; and there are Traditions of a whole *Natural History*, with several other works of this most Learned of all Men living, as *Suidas* doubts not to call him; nor do we think that his unhappy Fall did so much concern his rare and infus'd Habits, as not to leave him the most accomplish'd, and perfectly instructed in all those Arts, which were so highly necessary, and therefore thus early invented; though whither these Books of his were so miraculously found out, and preserv'd by the renounced *Trismegistus*, we leave to the more credulous: But that *Letters*, and consequently *Sculpture*, was long before the *Flood*, we make no scruple of: *Suidas*, whom but now we mention'd, is peremptory, ascribing (as was affirm'd) both Letters, and all the rest of the *sciences* to *Adam* τὸτε πάντα εὑρήμενα &c. We shall not add hereunto, what the *Rabbins* assert he compos'd of the præcepts given him in *Paradise*, with the like trash; but pass from these conjectures to others of the *Antediluvian Patriarchs* mention'd

tion'd by *Josephus*, *Cedrenus* and some other Authors, concerning the *Sculptures* in *Stone*, and *Brick*, erected at *Joppa*, containing (as some depose) the *Sideral*, and *Celestial Sciences*, proofe against the two most devouring and subverting Elements, and lasting some thousands of years after the Universal *Cataclysm*. The *Æthiopians* are said at this day to glory much in possessing the Books of *Seth* and *Enoch*, as those who have lately written of the *Abyssines* relate. *Origen*, St. *Augustine*, and *Hierom* have likewise made honourable mention of them; and *Tertullian* plainly reproves those who (in his time) thought they could not be preserved; *Noah*, being himself one of the great Nephews of *Seth*; and the probability that these Antient *Men of renoun*, would transmit to Posterity the glorious Actions and Atchievements which they had perform'd; especially *Cham* (that is *Zoroaster*) a Spirit so Universally curious, and flourishing above an hundred years before this publick Calamity. But to apply this to the honour now of *Chalcography*, and justifie our design; The Author of the *Scholastical History* upon *Genesis* speaks of this *Zoroasters* ingraving the *Liberal Arts* on fourteen *Colomns*, seven whereof he affirms

Tertul. de habit. mulier.

so

to have been of Brasse, and the rest of Brick; The same is also reported by *Serenus*, where he adds *diversorum Metallorum Laminis*, together with some other *Inscriptions* thus preserved, and which the noble and learned Earl of *Mirandula* in a certain *Epistle* of his to *Marsilius Ficinus* boasts to have the possession of: His words are these, *Chaldaici hi Libri sunt, si Libri sunt, & non Thesauri: Audi inscriptiones: Patris Ezræ, Zoroastris, & Melchior Magorum oracula. In quibus, & illa quoque, quæ apud Guæcos mendosa, & mutila circumferuntur, leguntur integra & absoluta, &c.* The Books (saith *Picus*) if books it be lawful to call them, and not rather most inestimable Treasures, are all in the *Chaldy* tongue: Observe their Titles: The Oracles of those famous *Magi*, *Ezra*, *Zoroaster* and *Melchior*; in which those particulars also which have been carried about by the *Greeks*, maim'd and miserably corrupted, are here to be read perfect and intire.

Apud Cassianum.

Concerning the Art of *Sculpture* immediately after the *Flood*, there are few we suppose make any considerable question, as that it might not be propagated by *Noah* to his posterity; though some there be, that indeed admit of none before *Moses*; but what then shall we think of that *Book of the Warrs*

of

of the Lord, which this sacred Author mentions *Num.* 21? not to insist upon the 88. and 109. *Psalmes*, by many ascrib'd to some of the Patriarchs his Predecessours. The above mention'd *Mercurius Trismegistus*, three hundred years after the Flood, and long before *Moses*, engrav'd his secret, and Mysterious things in *Stone*, as himself reports; reformiug what had been depraved by the wicked *Cham*; some in Letters, some in *Figures* and *Enigmatical* Characters; such happly, as were those contain'd in the magnificent, and stupendious *Obelisks* erected by *Misra* the first *Ægyptian Pharoah*, which being at least four hundred years before *Moses* (as the most indefatigable *Kirker* has computed) does greatly presage their Antiquity to have been before that holy Prophet. But not to put too much stresse upon superannuated *Tradition*, this we are sure is of *Faith*, and without controversy; That in *Moses* we have the *Tables of stone*, engraven by the *Finger of GOD* himself; where the commandement is expresse, even against the abuse of this very *Art*, as well as an instance of the Antiquity of Idolatry attesting that of Sculpture: THOU SHALT NOT MAKE TO THY SELF ANY GRAVEN IMAGE. But this which

Obelis. Phamphil.

Exod. 20.

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is indeed the first writing that we have *Scripture* to vouch for, do's yet presuppose *Engraving* to have been of much greater Antiquity: What else were the *Teraphim*? What the *Penates* of *Laban* stollen by *Rachel*? The Idols of *Terah*? or the *Ægyptian*? &c. But we forbear to expatiate, onely that which is by *Ben. Syrac* somewhere in *Ecclesiasticus* delivered, that the Original of *Idolatry* was from images to preserve the memory of the Dead; as in processe of time by the Flatterers of great men it was turn'd to be an object of Adoration, plainly inferrs, *Graving* to have been Elder then Idolatry.

Sc Sap. c. 14.

But now to recover its esteem again beyond all prejudice (how ever by others abus'd as indeed many of the best things have been) it was (we know) imputed for a spiritual talent in *Bezaleel* and *Aholiab*, who made *Intaglias* to adorne the High Priests *Pectoral*. And we have said how the *Ægytians* reverenced it, as seeming to have us'd it before *Letters*; or rather their *Hieroglypics* (importing sacred Sculpture) were those *Elements* by which they transmitted to posterity what they esteem'd most worthy of Record; and not (as some have imagin'd) wrap'd up in those *Enigmatical* Figures

31. *Exod.*

gures, the secrets of their Arts both Divine and Secular: For

Nondum Flumineas Memphis contexere biblos Lucanus lib. 3.
Noverat; & Saxis tantum volucrisque feræque,
Sculptaque servabant magicas animalia Linguas.

whence *Tacitus* calls them *Antiquissima monumenta memoriæ humanæ impressa Saxis.* Such as were also the *Horapollinis notæ*, and all those other venerable Antiquities of this nature transported to *Rome* out of *Ægypt*, in no less then two and forty prodigious *Obelisc's*, of late interpreted by the industrious *Kirker* before cited. *Suidas* attributes the invention to the *Father of the faithful*; others to *Theut* or *Hermes*, some to *Cadmus* and the *Phœnicians*. *Bibliander* will have Letters and Sculpture from *Adam*; *Josephus* from *Henoch*; *Philo* from *Abraham*; *Eusebius* from *Moses*; *Cyprian* from *Saturne*, where, by the way; because 'tis said he did *Litteras imprimere*. *Peter Calabet* (who much affects to call himself *Pomponius Lætus*) foolishly deduces, that even the *Typographical* Vossius in Art. Hist. *Art* was known in the Age of this *Hero*; but thence (as we said) it descended to the *Ægyptians* by *Misraim*, and so was communicated to the *Persians*, *Medes* and *Assyrians*,

thence to the *Greeks*, and finally, to the *Romans* from whom it was deriv'd to us, as *Petri Crinitus* in his 17th. book *de Honesta Disciplina*, Cap. 1. out of a very antient MSS. *Bibliothecæ Septimianæ* seems to deduce, and thus summe them up together.

Moyses primus Hebraicas exaravit Literas.
Mente Phœnices Sagaci condiderunt Atticas.
Quas Latini scriptitamus, edidit Nicostrata.
Abraham Syras, & idem repperit Chaldaicas.
Isis arte non minore, protulit Ægyptiacas.
Gulfila promsit Getarum, quas videmus Literas.

Now, should all this but relate to the several *Characters* only, it shall yet serve our purpose; since whoever was the inventor of *Letters*, was also doubtless the Father of *Sculpture*, as is apparent, if not by the former *colomns* erected by *Seth* (one whereof *Angelus Roccha* in his *Bibliotheca Vaticana* presumes to have been of Brasse) by several other instances; the writing with *Ink*, in *Paper* or *Parchment*, being altogether a novelty in comparrison to the more antient formes and materials such as were the *Slit-stones*, or *Slates* which succeeded the stately *marbles*, and preceeded the thinner leaves of *Bark*, and *Tablets* of Wood, which from the

Ger-

German Bucher, signifying the *Fagus* or Beech-tree, (whose Fruit do's still with us retain the name of *Buch-mast*) were called *Books*, to whatever voluble or folding matter applyed: For before the invention of *Paper*, they us'd the leaves of *Palmes*, as *Varro de Sibylla*: then the *Rinds* of Trees; afterwards sheets of *Lead*, *Linnen*, *Wax*, and *Ivory*, as *Plinie* and *Vopiscus* tell us; They writ in *Silk* amongst the *Persians* and *Chineses*; and lastly, were invented *Parchment* and *Paper*. But whether in all these, or whatever the Subject were (some few latter excepted) it was still by *Insculping*, *Scarrifying*, and making a kind of *Incision* into it; especially intending to consign to posterity their Lawes, divine and humane, *Roman*, *Ægyptian*, or *Hebrew*: For so of Old

-------verba minantia fixo
Ære ligabantur. *Metam.* I.

according to the *Poet*. Thus were the *Hieronicæ* preserv'd in the Temple of *Olympian Jove*, and the *Roman Consuls* in the *Capitol*; and as by those innumerable *Inscriptions* of irrefragable, and undeniable Antiquitie do's appear.

We have already computed how probable it is, that *Sculpture* was in use in *Ægypt* somewhat before, or at least as soon as the Patriarch *Abraham* set his foot there: But the lesse discerning *Greeks* who receiv'd it from the *Ægyptians*, could tell us of no writings of theirs extant before *Homer*, if we will give ear to *Josephus*, before that of *Tatian* (a learned *Assyrian*, and contemporary with *Justin Martyr*) where he affirmes ὅτι Ὁμήρου μόνου πρεσβύτερός ἐστιν, ὁ Μουσῆς ἔτι ὑπὸ τῶν αὐτῶν Συγγραφέων, Λίνου, Φιλάμμωνος, Θαμύριδος, Ἀμφίονος μουσικοῦ, Ὀρφέως, Δημοδόκου Φημίου, Σιβύλλης, Ἐπιμενίδου τοῦ κρητὸς, ὅσοις εἰς τὸν Σπάρτωνα ἀφίκετο· Ἀριστέα τοῦ Προκοννησίου τοῦ τὰ Ἀριμάσπια συγγράψαντος, Ἀσβόλου τε τοῦ Κενταύρου καὶ Ἰσάδου Δρυμώνος τε καὶ Εὐμόλπου τοῦ Κυκνείου, καὶ Ὥρου τοῦ Ἀμύκου καὶ Προσαυλίδου τοῦ Ἀθηνέως &c. Where we have no lesse then seventeen *Græcians* nam'd elder then *Homer*. There are also enumerated the names of twenty *Argive* Kings from *Inachus* to *Agamemnon*, which strongly infers the means of Recording by *Sculpture* and Writing to have been very ancient. For so we read that the Poems of *Hesiod* were ingraven in Lead. *Aristotle* mentions *Daphne* a certain Devotresse of *Apollo*;

Sabi-

Sabinus, and *Diodorus* many others. But when, or whoever it were, thence (as we said) it travell'd into *Greece*, that Theater of the Arts, where it soon arriv'd to the supreamest height of perfection, when being applied to the forming of Figures, it was celebrated by all the Witty men of *Those*, and the succeeding Ages. *Homer* tells us of the engraving in the Shield of *Achilles*; *Hesiod* that of *Hercules*; not to mention the *Sculptures* upon the Charriot of the Sun, described by the *Poet*, because it is altogether fictitious, though extreamly ingenious, and whence happly they might have their *Vehicula Cælata* mention'd by Q. *Curtius*. But whither now these antient and famous pieces were hollow, like those of our *Burine*, or the work of our *Cheezil* and repair'd Embossements, might seem a difficulty to resolve from the frequent interpretations we attributed to the *Verbe* in the former *chapter*; if what we have here attested concerning the Antiquity of *Letters*, and consequently of flat *incisions*, pronounce not for its preheminence, however this may appear to the more judicious. Add to it, that both *Plastica* (whatever others may fancy) unless we will ascend to the divine figulation of the first breathing *Statue* that was ever form'd

Iliad 3. Metam l. 3. L. 3. c. 3.

(and with *Pliny*, derive it to be before, and the *Mother* of *Sculpture*) and the *Anaglyptic* Art, (not produc'd in the World 'till about the time of *Belus*, and the beginning of *Gentiliſme*) were not 'till long after the uſe of *Letters*, it *Enochs* Propheſy were not preſerved by unwritten tradition, and the former *Apocryphal* Monuments have other foundation then the Wit of the *Rabbins*, which we can by no means aſſent to in the generall. Beſides, if we apply it to *Intaglia's* in *Stone*, *ſeals*, and the like, for having been almoſt *coevous* with *Rings* (what was elſe the Signet which *Judah* left with his Daughter *Tamar*?) it queſtionleſs derives its Original before any *Hiſtory* at preſent extant in the World, Divine or Humane, was committed to writing: Of which he who has a thirſt to ſatisfie his Curioſity farther, may conſult *Gorlæus*, or *Fortun. Licetus de Annulis Antiquorum*; Where alſo concerning their *Sculpture*, firſt in *Iron*, then in *Gold*, other Metals and Stones; and of which might very much be added, both touching their dignity, ſignification, and how they came at length to be worne ſo univerſally. Something we might here likewiſe inſert of their *Conſtellated* Figures, or *Taliſman's*, long ſince engraven upon certain Inſtants and Periods of the *Suns* ingreſſe

38. *Gen.* 38.

ingresse into such, and such particular signes of the *Zodiac*, treated of by *Francis Rueus* the *Physitian*, *Tralianus*, and *instar omnium*, by the learned *Gaffarel* at large; but we hasten to that which followes.

CHAP. III.

Of the Reputation and Progresse of Sculpture amongst the Greeks, and Romans down to the middle-ages; with some pretensions to the Invention of Copper-cuts, and their Impressions,

WE have now done with the Original, and will next endeavour to investigate what progress it has made amongst those glorious and universal *Monarchs*, when *Sculpture* and all other noble Arts were in their Ascendent and highest reputation; I mean the *Greeks* and the *Romans*; For to the first do's *Herodotus* appropriate the perfection of this art, not admitting it to have arriv'd at the latter till about the time of *Spurius Cassius*, when *Baptist Alberti* ascribes it to his country men the *Tuscans*.

Those who have well survei'd the Natural History of *Pliny* will easily commute for

the Omiſſion, if out of pure indulgence to their eyes only, we forbear the tranſcribing of at leaſt three or four intire Chapters, induſtriouſly bauking thoſe ample and luxurious Fields of *Statues*, as under the *Fuſile* and *Plaiſtic* head; becauſe it ſuites not with our preſent deſign and inſtitution: For to paſſe over the Figures in *Metal*, thoſe of *Gypſum* and other materials; The *Sculptores Marmoris* were ſo many, and the *Greeks* ſo extravagantly fond of their works, that at *Rhodes* alone, that ſmall Iſland, were no leſſe then 73000 *Signa*; nor were there fewer at *Athens*, *Olympia*, *Delphi* and ſeveral other Cities, whereof whole Armies of them were transferr'd to *Rome*, after *Achaia* had been conquered by *L. Mummius*, at which period the *Greek* Arts began to Riſe, and be in ſuch reputation amongſt them; and This to ſo high an exceſſe, as *Pliny* records of his Age, that there were almoſt as many *Statues* as *Men*, by a kind of noble contention (ſayes Sr. *H. Wotton*) in point of fertility 'twixt *Art* and *Nature*, and which *He*, and my *Lord Bacon* improves to a politique, as well as altogether an expenceful magnificency. It ſhall then ſuffice that we be ſparing in theſe Inſtances, and keep our ſelves to thoſe workes and *Intaglia's* only, which

l. 33. c. 8.
l. 34. c. 12
l. 35. c. 6

Elemen. Archite & Inſtaurat. Scient.

which do neareſt approach our deſign; of which ſort may be eſteem'd thoſe ἀποφορηγίσματα mention'd by *Pliny*, in which Art that famous *Pyrgoteles* did ſo excell, as made *Alexander the great* ordain, that none ſhould preſume to carve his Effigies ſave him only; to paint or caſt him, beſides *Apelles* and *Lyſippus*,

Edicto vetuit, ne quis ſe, præter Apellem,
Pingeret, aut alius Lyſippo duceret æra
Fortis Alexandri vultum ſimulantia.------ *Hor. Epiſt. 2.*

Had *Queen Elizabeth* been thus circumſpect, there had not been ſo many vile *copies* multiplyed from an ill Painting; as being call'd in, and brought to *Eſſex*-houſe, did for ſeveral years, furniſh the *Paſtry-men* with *Peels* for the uſe of their Ovens. Where my L. of *Leiceſter* then lived.

We wiſh the ſame might pleaſe his *Majeſty*, and that none ſave ſuch as for their excellent tallent had particular indulgence, might any more dare to repreſent his ſacred perſon in *painting*, or *Carving*, then in his *Coyne* and Royal Signature: For it is ſeriouſly a reprochfull thing only, to behold how it is profan'd by the hand of ſo many vile, and wretched Bunglers (they deſerve not the name of Workmen) as bluſh not daily to expoſe their own ſhame, in ſo precious and rever'd a Subject: And that the Heads of

Kings

Kings and *Heros* ſhould be permitted to hang for Signes, among *Cats*, and *Owles*, *Dogs* and *Aſſes*, at the pleaſure of every *Tavern* and *Tippling-houſe*, we have frequently ſtood in admiraion of: But ſo did not that of *Alexander* as we noted; nor would *Auguſtus* make himſelf cheaper, then that great Maſter of his time, *Dioſcorides* pleas'd, whom he particularly choſe to preſerve, and derive his Divine Effigies to the after Ages, and to the honour of his memory, by what he left in thoſe *Signets*, and other Stones which he cut for that renown'd Emperour. Thus Sculpture began to be moſt eminent in Stones and Gemms, *Auro*, *Argento*, *Ære*, *Ferro*, *Ligno*, *Ebore*, *Marmore*, *Vitro*, &c. As this Author affirmes; where diſcourſing of the famous Works were left by the Maſters of note upon record in his time, he ſeems to aſcribe the Invention to one *Dipoenus*, and *Scyllis*: For we ſhall not here aſcend ſo high as *Promotheus*, or ſpeak much of *Ideocus*, *Eucirapus*, *Lyſiſtratus*, *Demophilus*, *Dedalus*, *Leochares*, *Policarmus*, *Myrmecides*, and innumerable others: It would be tedious (as we ſaid) to tranſcribe the names but of the Peices only, of all thoſe renowned Men whom he there celebrates for their engravings on

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Armour, *Cups*, *Rings*, *Glass*, even to the very *Figulina Vasa cælata*, such as *Cotys* brake of purpose, least some other unexpected accident or mischance might put him into passion, as *Plutarch* tells the Story: *Hydriæ*, and water pots were thus wrought, and *Pliny* speaks of the Engraving even of *Bread*: 'Tis yet observable, that very few were found who took any pleasure to engrave in *Gold* (as we conceive) being too soft a Metall; but multitudes that wrought in *Silver*; especially, the famous *Mentor* of whose Work *Varro* affirmes he had a piece in his possession, which he infinitely valued; for, it seems, he had never finish'd above eight, which were most of them lost. Two more of his Cups had *L. Crassus* the *Orator*, priz'd at C. HS. *Confessus est tamen se nunquam his uti, propter verecundiam ausum*; so rich it seems, and magnificent they were, that even this great person professed he never durst make use of them out of pure modesty, and to avoid the censure of being thought too Luxurious: *Martial* describes another, where a *Lizard* was so lively represented, Men were afraid it would bite. *Plut. in Apothegm.*

Inserta Phialæ Mentoris manu ducta
Lacerta vivit, & timetur argentum.

Next to *Mentor*, was *Acragas*, *Boethus*, and

and *Mys*, whose Master-piece was expos'd at *Rhodes*; especially those glorious *Vasas*, and Goblets of the *Bacchanalia*, engraven by the forementiond *Acragus*, and of *Boscage*, *Chases*, and *Hunting*: Famous also were *Calamis*, *Antipater*, and *Stratonicus*, who engraved the *Satyr* Sleeping, a stupendious piece of Art; Then there flourish'd *Taurisceus* of *Cizicum*, *Aristus*, *Eunicus* both of them *Mitylenians*: Likewise *Hecates*, and the renowned *Praxiteles* about the time of *Pompy*: *Posidonius* of *Ephesus*, and *Ledus* famous for representing of Battails, &c. To be brief (for their Works are endless) *Zopirus*, who engrav'd the Court of the *Areopagi* in a Cup, and the trial of *Oreστes*: After him lived *Pytheus* and several others too long here to recite. Nor were all these Gravers in flat; but, as we said, in *Relievo* some of them, and more approching to the *Statuary*; Besides such as were excellent *Medaillists* from *Augustus*, *Caligula*, *Claudius*, *Nero*, *Galba*, *&c.* down to the Reigns of *Commodus*, and *Pertinax*; for from *Severus* it greatly decay'd, and the most tollerable engravings of the former, lasted but to *Nerva*, the best being those which were cut, and stamped in the time of *Caligula*, *Claudius*, and *Nero*, about which period *Sculp-*

ture

ture beginning to degenerate in *Greece*, it travell'd and came to *Rome* now opulent and victorious. But after these, and the formerly recorded by *Pliny*, there were not many who left either Name, or Work famous to Posterity: For, besides that the *Monarchy* was soon broken and disorder'd; the later *Empp.* became less Curious, Rich and Magnificent; so as even in the time of the Great *Constantine* it self, Arts began manifestly to degenerate: But, when afterwards the *Goths* and *Saracens* had broken in upon the *Roman Empire*, and made those horrid devastations, they were in a manner utterly lost; as the Reliques which they left in *Statuary*, *Sculpture*, *Architecture*, *Letters*, and all other good Arts do yet testifie. It is true, that the ruder *Danes*, and *Norvegians* had in these times their *Runic* writings, or engraven Letters, as in their *Rimstoc* or *Primstaf*; some square or long piece of board, or Staff, having an *Almanac* carved on it: So they engrav'd their Letters on Bones, either whole, or Sliced, and bound up together, like our *Tallies*; also upon Jaw-bones of the greater Fishes, taken on their Coasts: And *Wormius in Fast. Dan. L. 1. chap.* 18. mentions *Danish Hieroglyphics*, on the Tombs of their old *Hero's*; Lions,

Lyons, Bears, Horſes, Dogs, Dragons, Snakes, &c. wrought on the hardeſt Rocks together with *Runic* Characters; ſo as theſe Nations ſeldom travell'd without their *Græf*, or *Græf-Sæx*, a kind of point or *ſtiletto*, with which they us'd to carve out Letters and other Figures upon occaſion; but it was yet ſo rude, and their *Guſto* ſo depravd, that they demoliſh'd, and ruin'd all thoſe goodly fabricks, and excellent Works, whereever they became Maſters, introducing their lame, and wretched manner, in all thoſe Arts which they pretended to reſtore, even when now they became a little more civiliz'd by the converſation of the more poliſh'd and flouriſhing Countries: For it was not any general, and imaginary *decay*, which ſome have conceited to be diffus'd upon the univerſal face of Nature, that the ſucceeding periods did not emerge, or attain to the excellency of the former Ages, antient *Maſters*, and renowned workes; but to the univerſal decay of noble, and heroic *Genius*'s to encourage them. *Priſcis enim temporibus* (ſaies *Petronius*) *cum adhuc nuda placeret virtus, Vigebant Artes ingenuæ, ſummumque certamen inter homines erat, ne quid profuturum ſæculis diu lateret; Itaque omnium Herbarum ſuccos* Democritus *expreſſit; &*

Satyr.

ulapidum Virgultorumque vis lateret, ætatem iter experimenta consumpsit: Eudoxus *quidem in cacumine excelsissimi montis consenuit, ut Astrorum Cælique motus deprehenderet:* & Chrysippus *ut ad inventionem sufficeret, ter Helleboro animum deterfit: Verum, ut ad plastas convertar* (which comes neareſt our inſtance) Lyſippum *Statuæ unius lineamentis inhærentem inopia exstinxit;* & Myron, *qui pæne hominum Animas, Ferarumque Ære comprehenderat, non invenit heredem. At nos Vino, scortisque demersi, ne paratas quidem artes audemus cognoscere, sed accusatores antiquitatis, Vitia tantum docemus & discimus, &c.* He concludes; *Non lito ergo mirari, si pictura defecit, cum omnibus Diis Hominibusque formosior videatur massa Auri, quam quicquid* Apelles, Phidiaſve, Græculi *delirantes fecerunt.*

And if thus even in the greateſt height and perfection of the Sciences, the eloquent *Satyriſt* could find juſt reaſon to deplore their decadence, and cenſure the vices of that age; what ſhall we ſay of ours, ſo miſerably declining, and prodigiouſly degenerate? We want *Alexanders*, *Auguſtus's*, ſuch as *Francis the I. Coſimo di Medices*, *Charles the V.* thoſe Fathers, and *Mecænas's* of the arts, who by their liberality and affection

fection to *Virtue*, may ſtimulate, and provoke men to gallant exploits; and that being thereby once at their eaſe from the penurie, and neceſſities which depreſſe the nobleſt mindes, they might work for glory, and not for thoſe trifling and illiberal rewards, which hardly would find them bread, ſhould they employ but half that time upon their ſtudies, which were requiſite to bring their labours to the ſupremeſt perfection; ſince according to that ſaying, οὐδὲν τῶν μεγάλων ἄφνω γίνεται *Nothing which is great can be done without leaſure:* If a quarter of that which is thrown away upon *Cards*, *Dice*, *Dogs*, *Miſtreſſes*, baſe and vitious *Gallanteries*, and impertinent follies, were imploy'd to the encouragement of arts, and promotion of ſcience, how illuſtrious and magnificent would that age be; how glorious and infinitely happy? We complain of the times preſent, 'tis *we* that make them bad; We admire the former, 'tis the effect of our Ignorance only; and which is yet more criminal, in that we have had their examples to inſtruct, and have made them to reproch us: Pardon this indignation of Ours, O ye that love vertue and cultivate the ſciences!

To returne to our Inſtitution again: *Sculpture*

ture and *Chalcography* seem to have been of much antienter date in *China* then with us; whereall their writings and printed Records were engraven either on Copper plates or cut in Tablets of Wood, of which some we possesse, and have seen more, representing (in all pictures) Landskips, Stories, and the like. *Josephus Scaliger* affirmes that our first Letters in *Europe* were thus cut upon Wood, before they invented the *Typos æneos*; instancing in a certain *Horologium B. Mariæ*, which he sayes he had seen Printed upon Parchment a great while since: But *Semedo* would make the World believe that the forementionn'd *Chinezes* have been possess'd of this invention about sixteen hundred years, some others affirme 3700. However, that they were really Masters of it long before us, is universally ageed upon; and is yet in such esteem amongst them, that the very *Artizan* who compounds the Ink for the Presse, is not accounted amongst the *Mechanic* professors; but is dignify'd with a liberal Salary, and particular priviledges. They also engrave upon stone, and imprint with it; but with this difference in the working-off; that the paper being black, the Sculpture remains white. More admirable is that which they at-

Hist Chin part. 1. cap. 7.

teſt was found in *Mexico*, and other places of the new world, where they *Hieroglyphiz'd* both their Thoughts, Hiſtories and inventions to poſterity, not much unlike to the *Ægytians*, though in leſſe durable, and permanent matter: The ſame likewiſe *Jo. Laet* affirmes of the Sculpture among the *Acadiæ*, and thoſe of *Nova Francia*; ſo natural (it ſeems) and uſeful was this art, even to the leaſt civiliz'd amongſt the *Heathens*: And there is indeed nothing at which we moreadmire, and deplore, then that this facile, and obvious invention; and which would have tranſmitted to us ſo many rare and admirable things, was never hit upon among the *Greeks* and inventive *Romans*, who engrav'd ſo many *Inſcriptions* both in *Braſſe* and *Marble*; impreſſed and publiſh'd ſo many thouſands of *medails*, and *coynes* as are in the hands and collections of the *Virtuoſi*, and the bowels of the Earth, whereever their conqueſts extended themſelves, or Eagles diſplay'd their wings.

Chap.

CHAP. IV.

Of the invention and progresse of Chalcography in particular; together with an ample enumeration of the most renowned Masters, and their Workes.

THE Art of *Engraving* and working off, from Plates of Copper, which we call *Prints*, was not yet appearing, or born with us, till about the year 1490. which was near upon 50 years after *Topography* had been found out by *John Guittemberg*; or who ever that lucky person were (for 'tis exceedingly controverted) that first produc'd the Invention. There is a collection of antient *Offices* adorned with several Sculptures (if so we may terme those wretched Gravings in the infancy of this art) where the *Devil* is but one great blot (as indeed he is the Fouleſt of the Creation) and the reſt of the Figures *Monochroms* as ridiculous and extravagant; though ſtill as the invention grew older, refining and improving upon it. One of the antienteſt Gravings which we have ſeen, to which any mark is appos'd hath M. 3. and

M. C. in one of the corners of the plates; and it was long that they uſed the initial letters of their names, only, and ſometimes but one; as in thoſe of *Lucas*. *Albert Durer* did frequently add the year of the Lord, and his own age from ten to fourteen, &c. performing ſuch things as might ſhame moſt of the beſt Maſters, for the true and ſteady deſign, the incomparable proportion, and ſtroake of his Graver: But *Iſrael*, *Martin Schon*, and the *Todeſco* (who is by ſome ſirnamed *The Maſter of the Candleſtick*, becauſe of the foulneſſe of his Ink) were of the very firſt, as far as we can collect, who publiſhed any works of this kind under their names, wrought off by the Rolling-Preſſe, and whoſe ſlender attempts gave incouragement to thoſe who have ſucceeded.

George Vaſari, who has been exceedingly curious in this enquiry, attributes the firſt invention of this Art to one *Maſo Finiguerra* a *Florentine*, about *anno* 1460, which exceeds our former computation by 30. years; but then we are to conſider by what progreſſe and degrees; for it was firſt only in Silver, to fill with a certain *Encauſtic* or black *Enamel*, which it ſeems gave him the firſt hint how to improve it in plates of braſs, which

which having engraved, he did only fume, taking off the impression with a moyst paper and a Rolling pin. This mean commencement was yet afterwards pursu'd by *Baccio Baldini* a Goldsmith, his Country man, whose works coming to the sight of *Andrea Mantegna* in *Rome*, invited that great Painter to give him some designes of his own for his encouragement; and from thence it travell'd into *Flanders* to one *Martine* of *Antwerp*, whose works (as we observ'd) were usually countersign'd with M. the first whereof were the five *wise* and five *foolish Virgins*, and a *Crucifix*, which was so well cut, that *Gerardo* a *Florentine* Painter would needs copy it: After this he publish'd his four *Evangelists*, our *Saviour*, and the twelve *Apostles*, a *Veronica*, S. *George*, *Christ* before *Pilate*, an *assumption* of the *B. Virgin*, one of the rarest that ever he did; besides that St. *Anthonies temptation*, which was so well performed, that *Michael Angelo* (exceedingly ravished with it) would needs wash it over with his own hands.

The next that appeared of note was the formerly mention'd and renowned *Albert Durer*, who flourished about the years 1503. and who had performed wonders both in

Copper and Wood, had he once fortun'd upon the leaſt notion of that excellent manner, which came afterwards to be in vogue, of giving things their natural diſtances, and agreeable ſweetneſſe, the defect of which Sir *H. Wotton* does worthily perſtringe both in him, and ſome others. But to proceed, *Albert* being very young ſet forth our *Lady*, ſome deſignes of *Horſes* after the life; the *Prodigal*, S. *Sebaſtian* in little, a *Nymph* raviſhed by a Monſter; a *Woman* on *Horſeback*, *Diana* chaſtiſing a Nymph who flies to a *Satyr* for protection, in which he diſcovered his admirable talent and skill in expreſſing Nudities: A Country man and Woman playing on Bagpipes, with Poultry, &c. about them. *Venus*, or the temptation of the Stove; his two St. *Chriſtophers*, rare cuts. After that, he engraved ſeveral Stamps in Wood, proof whereof he gave in the decollation of St. *Jo. Bapt.* with *Herodias*, Pope *Sixtus*, St. *Stephen*, *Lazarus*, S. *George*, a *paſſion* in great, the laſt ſupper, *Chriſts* apprehenſion in the Garden, deſcent into *Limbo*, and Reſurrection, with eight more Prints of this ſubject, which are held to be ſpurious: All theſe be pubiſhed *anno* 1510. The year following, he ſet forth the life of our *Lady*

Element of Architect.

Lady in twenty sheets rarely conducted. The *Apocalyps* in fifteen sheets, of which the Painters have made sufficient use; *Christ* bemoaning our sins; Then applying himself to grave in Copper again, he published his *Melancholia*, three different *Madonas*, with thirty pieces besides concerning the *passion*, and which being afterwards imitated by that rare Artist *Marco Antonio* (who had procur'd them at *Venice*) and published for Originals (so exactly it seems they were perform'd) did so insense *Albert*, that he made a journey to *Venice* expresly to complain of the injury to the *Senate*, and obtain'd at last, that *M. Antonio* should no more be permitted to set his mark or *Plagia*, which was all he could procure of them. Another emulator of *Alberts* was *Lucas van Leyden*, whom at his returne into *Germany* he found had well neer overtaken him for the sweetnesse of his *Burine*, though something inferiour of design: Such were a *Christ* bearing the Crosse, and another of his *Crucifixion*, *Sampson*, *David* on a horse, the Martyrdome of *S. Peter*, *Saul*, and *David*, the slaughter of *Goliah*, the famous *Piper*, *Virgil*'s, and some other heads, all which works did so inflame his Antogonist *Albert*, that in a laudable revenge,

he publish'd his arm'd *Cavalier* or Dream, in which the brightneſſe and luſtre of the Armour and Horſe is rarely conducted: Then in the year 1512 he ſet forth ſix other ſmall ſtories of the *paſſion*, which *Lucas* alſo imitated, though hardly reach'd: Then a S. *George*, *Solomons* Idolatry; the Baptiſme of our Lord, *Pyramus* and *Thisbie*, *Ahaſuerus* and *Heſter*, &c. Theſe again incited *Albert* to publiſh that *Temperantia*, whom he elevates above the clouds, S. *Euſtathius* and the Hart, a moſt incomparable cut; his Deaths head in a Scutcheon, and ſeveral German Coates full of rare Mantlings and invention. Alſo S. *Hierom*, a *Chriſt and twelve Apoſtles* in ſmall: *anno* 1523. many heads, as that of *Eraſmus*, *Cardinal Albert*, the Imperal *Electors*, and his own, with divers other.

Lucas again in emulation of theſe, ſet forth his *Joſeph* and four *Evangeliſts*, the Angels appearing to *Abraham*; *Suſanna*, *David* praying, *Mordecay* triumphing; *Lot*, the Creation of *Adam* and *Eve*; the ſtory of *Cain* and *Abel*, *viz.* *anno* 1529. But what procur'd him immortal glory was his great *Crucifix*; *Ecce Homo*, and Converſion of St. *Paul*; in which he exceeded himſelf both for the work and ordinance; the diſtances

distances being better conducted then *Alberts*, and indeed so well observ'd, as gave light even to some of the best Painters that succeeded him; so much are they oblig'd to this Art, and to this rare Workman: He graved also several *Madona's*, our blessed *Saviour* and *Apostles*; together with divers *Saints*, *Armes* and *Mantlings*, a *Mountebanc* and many more.

But to return now into *Italy* from whence we first sallied; in the time of *Raphael Urbine* flourished the renouned *Marco Antonio*, who graved after those incomparible pieces of that famous Painter, to whom he was so dear, that the honour he has done him to posterity will appear, as long as that *School* of *Raphael* remains in the Popes Chamber at the *Vatican*, or any memorial of it lasts; though to speak truth, even of this rare Graver, the Pieces which he hath published seem to be more estimable yet for the choice and imitation, then for any other perfection of the *Burine*; as forming most of his figures and touches of too equal force, and by no means well observing the distances, according to the rules of Perspective, that tenderness, and as the *Italians* terme it, *Morbidezza*, in the *hatchings*, which is absolutely requisite

to

to render a piece accompliſh'd and without reproch.

We have recited above, what he Copied after *Albert Durer*; But being at *Rome*, and applying himſelf to *Raphael*, he cut that rare *Lucretia* of his, which he perform'd ſo much to ſatisfaction, that divers excellent *painters* deſir'd him to Publiſh many of their Works: This produc'd *Urbines* Judgment of *Paris*, at which the City was ſo raviſh'd, that they decreed the Golden apple to *Antonio*, before the fair *Goddeſſe*: Then he ſet forth the Slaughter of the *Innocents*, *Neptune*, the Rape of *Helena*, all of them of *Raphaels* deſigning: Alſo the Martyrdome of *St. Felix* in the boyling Oyl, which purchas'd him ſo much Fame and Credit; but this Excellent Painter would alwayes from that time forewards, have one of his Servants to attend only M. *Antonio's* Rolling-preſs, and to work off his Plates, which then began to be marked with R. S. for *Raphael Sancio*, which was the name of *Urbine*, and with M. F. for *Marco Fecit*. Of theſe there is a *Venus* deſign'd by *Raphael*, *Abraham* and his Handmaid: After this he graved all thoſe round deſignes painted in the *Vatican* by the ſame hand; Likewiſe the

Caliope,

Caliope, *Providentia*, *Justitia*, the *Muses*, *Apollo*, *Parnassus*, the *Poets*; *Æneas* and *Anchises*, the famous *Galatea* all of them after *Raphael*: Also the three *Theological Vertues*, and four *Moral*, *Pax*, *Christ*, and the Twelve: Several *Madonas*, *St. Hierome*, *Tobit*, St. *Jo. Baptist*, and divers other Saints; besides many prints after the *Cartoons* of *Raphael* which had been design'd to be wrought in *Tapestry* and *Arras*; as the story of St. *Peter*, *Paul*, *Stephen*, *John*, St. *Catharine*, and sundry heads to the life, &c. especially that incomparable one of *Pietro Aretino* the Poet: somethings likewise being sent by *Albert Durer* out of *Germany* to *Raphael*, were upon his recommendation, afterwards cut by *M. Antonio*, together with the *Innocents*, a *Cœnaculum*, and St. *Cecilia's* Martyrdom of *Raphaels* invention: Then he publish'd his twelve *Apostles* in little, and divers Saints for the help of painters, as St. *Hierome*, the naked Woman, and the Lyon, after *Raphael*, *Aurora*, and from the *Antique*, the three Graces.

Marco di Ravenna was one of *Antonio's* Schollars, who had also together with *Augustino Venetiano*, the honour to dignifie his gravings with *Raphels Cypher*; though the latter

latter often us'd A. VI. his own initial letters; of both their cutting are a *Madona*, with a *Christus mortuus*, and in a large sheet the *B. Virgin* praying, and a Nativity in great also: The *Metamorphoses* of *Lycaon*, a *Perfumer*, *Alexander magnus*, and *Roxana*, a *Cæna Domini*, the *Annuntiation*, all design'd by *Raphael*, besides these were set forth two Stories of the Marriage of *Psyche*, and indeed there was hardly any thing which ever *Raphael* either painted or design'd, but what were graven by one, or both of these Workmen; besides divers other things after *Julio Romano*, viz. all that he painted in *Raphaels* Lodge, or Gallery in the *Vatican*; some whereof are signed with M. R. and others with A. V. to shew they had been imitated by others, as was the *Creation*; the Sacrifice of *Cain* and *Abel*, *Noah*, *Abraham*; the Passage over the *red sea*; The Promulgation of the Law; the fall of *Manna*, *David* and *Goliah*, which also *M. Antonio* had published before; as likewise the Temple of *Solomon*, his Judgment on the *Harlots*, the Queen of *Saba's* visit, and many other Histories collected out of the *Old Testament*, all which were published before *Raphaels* decease: For after that, *Augustino* wrought

wrought with *Baccio Bandinelli*, a ſculpter of *Florence*, who caus'd him to grave his *Antonius* and *Cleopatra*, very rare things, with divers other deſigns; as the ſlaughter of the Innocents, divers Nudities, and Clad Figures; not to omit thoſe excellent and incomparable Drawings and Paintings of *Andrea del Sarto* after which he graved; though in the *Chriſto mortuo* not altogether ſucceeding ſo vvell as had been vviſhed.

But to come again to *Marco Antonio* (becauſe there is not a paper of his to be loſt) after *Raphaels* death, did *Julio Romano* publiſh ſome of his own deſignes in print: I ſay, after his Death; for before, though he were an excellent painter; yet durſt he never take the boldneſs upon him. Such were the *Duel* of Horſes, a *Venus* which he had formerly painted: The penance of *Mary Magdalen*, the four *Evangeliſts* and ſome *Baſſi Relievi*, with many things that *Raphael* had deſign'd for the *Corridor* of the *Vatican*, and which were afterward retouched by *Tomaſo Barlacchi*: VVe will not contaminate this diſcourſe with thoſe twenty vile deſignes of *Julio* cut by *M. Antonio*, and celebrated with the impure verſes of *Peter Aretino*, by which he ſo diſhonour'd this excellent Art,

as

as well as himself; because it deserved a severer Animadversion and Chastisement then was inflicted upon him for it; though to commute for this Extravagancy, he publish'd the Martyrdome of S. *Laurence*, in which he also reformed those designes of *Baccio Bandinelli* to the great reputation of the Art of *Chalcography*.

About the same time flourish'd *Giouanni Battista Mantuano* Disciple of *Giuleo Romano*, who publish'd a *Madona*, his armed *Mars* and *Venus*, the burning of *Troy*, an extraordinary piece; his prints are usually sign'd I. B. M. Also his three Sheets of Battails (cut by some other hand) a Physitian applying of Cupping Glasses to a VVoman; *Christs* Journey into *Ægypt*, *Romulus* and *Rhemus*, the Stories of *Pluto*, *Jupiter* and *Neptune*; the miseries of Imprisonment, Interview of the Armies of *Scipio* and *Hanibal*; St. *John Baptists* Nativity, cut by *Sebastiano de Reggio*, all, after *Julio Romano*.

Giorgio Mantuano set forth the *Facciata* of the Popes Chappel, *M. Angelos* Judgement, St. *Peters* Martyrdome, the Conversion of St. *Paul*, &c. And some plates were sent abroad about the year 1530. eaten with *Aqua Fortis* after *Parmesano*;

For,

For, as *ab ære, deventum ad Tabulas ceratas* in writing, the use of the *Palimpsestus*, Table books, *Plumbæ lamellæ* and the like; so hapned it also in this Art of *Chalcography*; and Etching with Corrosive waters began by some to be attempted with laudable success, as in this Recital we shall frequently have occasion to remember: But, whither those *Symeters* and *Blades* brought us from *Damascus*, and out of *Syria*, and wrought with these strong waters, might give any light to this expeditious and usefull invention, we are not yet inform'd; and the effect was sufficiently obvious, after that of the *Burine* had been well considered.

Vago de Carpi did things in stamp, which appear'd as tender as any Drawings, and in a new way of *Charo Scuro*, or *Mezzo Tinto* by the help of two plates, exactly *conter-calked*, one serving for the shadow; the other for the heightning; and of this he publish'd a *Sybilla* after *Raphael*, which succeeded so rarely well, that he improv'd the curiosity to three Colours; as his *Æneas* and *Anchises*, descent from the Cross, story of *Symon Magus*, a *David* after the same *Urbin*, and a *Venus* do testifie: This occasioned many others to imitate him, as in particular, *Bal-*

Baldaſſare Peruzzi (who graved the *Hercules*, *Parnaſſus*, the *Muſes*) and *Franciſco Parmegiano*, who having ſet out *Diogenes* in this guiſe, a very rare print, inſtructed *Antonio di Trento* in the Art, who publiſhed his *Peter* and *Paul* in *Chiaro oſcuro*, the *Tyburtine Sybill* and a *Madona*; but none was there who exceeded thoſe of *Beccafumi*; eſpecially, his two *Apoſtles* in wood, and the *Alchimiſt* in *Aqua Fortis*.

Fran. Parmegiano (whom we already mention'd) may be eſteemed for one of the firſt that brought the uſe of A. *Fortis* into reputation; ſo tender and gracefull were ſome of his *Etchings*, as appears in that rare *Deſcent* of the Croſs, *Nativity* and ſeveral other pieces.

Baptiſta Vicentino, and *Del Moro* ſet forth many curious Landſhips,

Girolamo Cocu the Liberal Sciences, &c.

Giacomo del Cavaglio cut many things after *Roſſo Fiorentino*, as the *Metamorphoſis* of *Saturn* into a Horſe, the Rape of *Proſerpine*, *Antoninus* and the Swan; ſome of the *Herculean* Labours; a book of the Gods and their transformations, whereof part are after *Perino del Vaga*; alſo the Rape of the *Sabines*, an incomparable print,

had

had it been perfect; but the City of *Rome* happning at that time to be in some disorder, the plates were lost: He graved likewise for *Parmegiano* the Espousals of our Lady, and a rare Nativity after *Titian*; not to conceal his admirable talent in cutting of *Onixes*, *Christals*, and other estimable stones.

Enea vico de Parma engraved the Rape of *Helena* after old *Rosso*, a *Vulcan* with some *Cupids* about him: *Leda* after *Mich. Angelo*: The *Annuntiation* design'd by *Titian*; the story of *Judith*, the Portrait of *Cosimo di Medices*, *&c.* Also the contest 'twixt *Cupid* and *Apollo* before the Gods; the Conversion of St. *Paul* in great, a very rare stamp: The head of *Jovanni de Medici*, *Charles* the V. and some rare *Medails* which are extant in the hands of the Curious: He also publish'd St. *George*; several habits of Countries; The *Stemmata* or Trees of the Emperours and divers other Famous Pedegrees.

Lamberto Suave set forth 13 prints of *Christ* and his Disciples far better graved then design'd, also the Resurrection of *Lazarus*, and a St. *Paul*, which are skilfully, and very laudably handled.

Gio. Battista de Cavaglieri has cut the de-

ſcent from the Croſs, a *Madona* and many others.

Antonio Lanſerri, and *Tomaſo Barlacchi* graved divers things after *Michael Angelo*, and procured ſo many as were almoſt numberleſſe: But what they publiſh'd of better uſe were divers *Groteſcos*, *Antiquities* and peices ſerving to *Architecture*, taken out of the old buildings and Ruines yet extant, which afterwards *Sebaſtiano Serli*. refining upon, compos'd the better part of that excellent book of his: And of this nature are the things publiſh'd by *Antonio Labbaco*, and *Barozzo da Vignola*.

The Famous *Titian* himſelf left ſome rare things graven with his own hand in wood, beſides his *Pharo* in the great *Cartoons*, divers Landskips, a *Nativity*, St. *Hierom*, S. *Francis*; and in Copper a *Tantalus*, *Adonis*, alſo in Box the Triumph of Faith, *Patriarchs*, *Sybills*, *Innocents*, *Apoſtles*, *Martyrs*, with our *Saviour* borne up in a Chariot by the four *Evangeliſts*, *Doctors*, and *Confeſſors*; Alſo the *B. Virgin*, a St. *Anna*, which he firſt painted in *charo oſcuro* on the Sepulcher of *Luigi Triviſano* in St. *Giovanni e paola* at *Venice*; *Samſon* and *Daillia*, ſome Shepheards and Animals; Three *Bertuccie* ſitting, and encompaſſed with

with Serpents like the *Laocon*; not to mention what were published by *Giulio Buonasoni*, and those which were cut after *Raphael*, *Giulio Romano*, *Parmegiano* and several others.

Baptista Franco a *Venetian* Painter, has shewed both his dexterity in the *Graver*, and *Aqua Fortis* also; by the *Nativity*, Adoration of the *Magi*, Predication of St. *Peter*, Some Acts of the *Apostles*, Histories of the Old Testament after several excellent Masters:

Renato did divers rare things after *Rosso*, as in that of *Francis* the *First* his passing to the Temple of *Jupiter*; The Salutation of the *B. Virgin*, and a daunce of ten women, with several others.

Luca Penni published his two *Satyrs* whipping of *Bacchus*; a *Leda*, *Susanna* and some things after *Primaticcio*: also the Judgement of *Paris*, *Isaac* upon the Altar; a *Christ*, a *Madona* Espousing of *S. Catharine*; the *Metamorphosis* of *Calista*, *Concilium Deorum*, *Penelope* and some others in Wood. Who does not with admiration and even extasie behold the works of *Francesco Marcolini*? Especially, his Garden of thoughts; *Fate*, *Envy*, *Calamity*, *Fear*, *Prayse*, so incomparably cut in Wood.

Nor leſſe Worthy of Commendation are the Gravings of *Gabrielle Giolito*, in the *Orlando* of *Arioſto*; as alſo thoſe eleven pieces of *Anatomie* made for *Andrea Veſſalius* deſign'd by *Calcare* the *Flemming*, an Excellent Painter, and which were afterwards engraven in Copper by *Valverde* in little.

Chriſtophero Coriolano graved the heads in *Vaſaris* lives of the Painters, being after the deſignes of the ſame *Vaſari*; they are in wood, and rarely done.

Antonio Salamanca did put forth ſome very good things.

Andrea Mantegna that admirable Painter, engraved his Triumphs of *Cæſar* with great Art; as likewiſe *Baccanalias*, and *ſea-Gods*, a *Chriſt* taken from the Croſs, his Burial, and Reſurrection; which being done both in Braſs and Wood, were conducted with that skill, as for the ſoftneſs and tenderneſſe of the lights, they appeared as if they had been Painted in Miniature.

Nor may we here omit to celebrate for the glory of the Sex, *Propertia de Roſſi* a *Florentine* Sculptreſs; who having cut ſtupendious things in Marble, put forth alſo ſome rare things in *Stampi* to be encoun-

tred

ted amongſt the Collections of the Curious.

And about this age, or a little after, flouriſhed *Martin Ruota*, famous for his Judgment after *Michael Angelo* in a ſmall volume, much to be preferred to that which is commonly ſold at *Rome* in ſo many ſheets; likewiſe his *St. Anthony* and divers more. *Jacomo Palma* has (beſides his excellent book of Drawing) ſet forth many rare pieces, very much eſteem'd.

Andrea Mantuan graved both in Wood and Copper; of his were the Triumph of our Saviour after *Titian*, and ſome things in *Charo oſcuro* after *Gio: di Bologna* and *Domenico Beccafumi*, whom but now we mentioned; alſo the *Roman* Triumphs in imitation of *Mantegna*, a *Chriſtus mortuus* after *Alexand. Caſolini*, *&c.*

Finally, towards the end of this Century, appeared *Auguſtino*, and *Annibal Carracci* moſt rare Painters and exquiſite Engravers; for indeed when theſe two Arts go together, then it is, and then only, that we may expect to ſee the utmoſt efforts and excellency of the *Bolino*: amongſt the famous pieces communicated to us by theſe Maſters, we may eſteem the *Monelli*, *Æneas* of *Barrochio's* invention, and S. *Hierom.*

After *Tintoret* the large and famous *Crucifix* of three ſheets in S. *Roccos* ſchool which ſo raviſhed the Painter: *Mercury* and the *Graces*, *Sapientia*, *Pax*, *Abundantia* chaſing *Mars* away; The *Ecce homo* of *Correggio*, S. *Francis* of *Cavalier Vanni*: a *Venus* in little with a *Satyr*, and ſome other *nudities* with ſomething a too luxurious Graver: S. *Giuſtina's* Martyrdom of *Paulo Veronezes*, S. *Catherine*, and that renown'd S. *Hierom* of *Correggio*; Alſo in *Aqua fortis* his brother *Hannibal* etched another *Venus*; the Woman of *Samaria* at the well, a *Chriſt* in little, and a *Madona* with the *Bambino*, and S. *John*; The famous S. *Roch* and the ſpitefull coronation with thornes: The *Chriſtus mortuus* bewailed by the devout ſex, the original painting whereof hangs in the D. of *Parmas* Palace at *Caprarola*, and is in the Cut one of the tenderſt and rareſt things that can be imagined, abating the vileneſs of the Plate, which was moſt unfortunately choſen, though through that accident, rendred inimitable, and never to be counterfeited: There is likewiſe his *Magdalen* and a Landskip touch'd with the Graver a little; likewiſe a *Sylenus*, all of them incomparably deſign'd, nor indeed, did any of the four celebrated Artiſts exceed the *Carracci*, eſpecially

cially *Hannibal*, for the nobleneſſe and freedom of his poſtures, bodies and limbs, which he expreſs'd in greateſt perfection; We may not omit the *Purification* which he grav'd, and *Villamena* made in large, nor the *S. Anthony*, the Original whereof is in the Palace of *Signior Franciſco della Vigna* at *Venice*, nor laſtly the *Reſurrection* and the two *Cænaculas*.

In the time of *Sixtus Quintus* and ſince, lived *Franciſco Villamena* a rare workman, whether conſider'd for the equality of his hatches, which he conducted with a liberty and agreeableneſs ſuitable to the perperfection of his deſign (as is ſufficiently apparent in that famous Plate, which he engrav'd after *Paulo Veroneze*, repreſenting *Chriſt* in the Temple) or in thoſe things after the *Vatican* paintings by *Raphael*, ſome whereof being never finiſhed, came into a private hand. The Triumphant *Venus* on the ſea; *Moſes*, ſome cuts after *Fredrick Barroccio* in *Aqua fortis*, divers *Catafalco*'s of excellent Architecture, *Ignatius Lyola*; the ſtory of *Pſyſche* containing many ſheets; a combate of men caſting ſtones at one another; and laſtly, that laborious and uſefull book, comprehending the *Hiſtorical Columne* of *Trajan*, deſign'd

by *Julio Romano*, and *Girolamo Mutiano*, which at my being at *Rome* (then quite out of print) I procur'd of his Widow who was then living, but would not part with the Plates out of her ſight.

Giovanni Maggi was an excellent Painter and *Etcher*, as he has ſufficiently diſcovered in his rare *Perſpectives*, *Landskips*, and his *Roma* in the Larger *Chartoon*; likewiſe in the nine priviledg'd and ſtationary *Churches*, with the three *Magi* who offer preſents to our *Saviour* in alluſion to his name.

Leonardo, *Iſabella*, and *Bernardino Paraſol*, that we may furniſh all the ſorts of Art in this kind, cut exquiſitively in wood, which is a graving much more difficult; becauſe all the work is to be abated and cut hallow, which is to appear white; ſo that (by a ſeeming paradox) as the Matter diminiſhes the *Forme* increaſes, as one waſtes, the other growes perfect. Theſe all flouriſhed about the year 1560, and left us three little hiſtories of the *Salutation*, *Viſitation*, and Sr. *John Baptiſt*: Alſo *Chriſts* waſhing his Diſciples feet, and the cuts to *Caſtor Durantes* Herbal: *Iſabella*, who was his wife, publiſh'd a book of all the ſorts of *Points*, *Laces*, and *Embroderies*

ries, with other curious works for the Ladies, being all of her own invention (except the Frontiſpiece only, which is *Vilamenas*) and the Plants in the Herbal of the Prince *Ceſi d' Aquaſporte*, a learned perſon of that Age. Laſtly, the ſon did alſo put forth ſome few things of his work; but was a far better Painter in *Freſco*.

Antonio Tempeſta was a moſt exact and rare deſigner, for which his works are much more eſtimable, then for the excellency of his Points and Needles: he has left us of his eſſayes in *A. F.* the Hiſtories of the *Fathers*, the twelve Moneths of the year, *Roma* in a very large volumne; an incomparable Book of *Horſes*, another of *Hunting*, the plates now worn out, and retouch'd with the *Bolino*: *St. Hierom*, and a *Judgement*: the wars of *Charles the Fifth* rarely perform'd: the *Metomorphoſis* of *Ovid*; the Battails of the *Jewes*, eſpecially that of the *Amalakites* in great, the *Creation* and Old Teſtament, *Torquato Taſſo's Jeruſalemma Liberata*, the *Birds* and *Faulconry* in *Pietro Olinas* Book, with divers others well known, and much eſteemed by the *Virtuoſi*.

Cherubin Alberti has celebrated his incomparable *Graver* in that preſentation of our

our Lord in the *Temple*; the *Adam* expulsed out of *Paradise*: In the *Puti*, *divers Vasa's*, and other pieces which he wrought after *Polydoro de Caravaggio* and *Michael Angelo*, commonly sold at *Rome*, and universally collected.

Horatio Borgiani cut the History of the *Bible* in the *Peristyle* of *Raphael* at the *Vatican*, so often made mention of, and out of which, as from a School of the noblest *Science*, most of the great Painters of the World have since taken forth their Lessons: He likewise published some things in *Char' Oscaro*, which were rarely heightned.

Raphael Guido a *Tuscane*, engraved many pieces after *Cavalier Arpino*, as the *Flagellation*, *Romulus*, *Icarus*, The *Angelus Custos*, *Ceres*, *Bacchus*, a *Christus mortuus* and St. *Andrew* the Apostle after *Barroccio*.

Jovanni Baptista della Marca put forth many divices of *Shields*, *Armour*, *Busts*, and *Trophies* cut in wood.

To these we might add those excellent things of *Camillo Graffico*, and *Cavalier Salimbene*, *Anna Vaiana*, with innumerable more; But we have yet other fruitfull Countries to visit, to whose praises we must be just; only we may not forget the in-

incomparable *Stephano Della Bella* a *Florentine* Painter now, or lately living, whose intire collection in *A. fortis* is deservedly admir'd, and *here* in particular to be celebrated by me, in acknowledgment of some obligation I have for his civilities abroad: And of this Artist's works, flowing, and most luxurious for invention, are those things which in imitation of *Callot* he did in little, being yet very young: As the *Scænes* and dances of the Horses at the Marriage of the Duke of *Tuscany*; *Compartimenti*, *Cartells*, *Ornaments* and *Capricios* for Carvers and Embroderers: A book of *Gobbi*, and divers *Vasa's*, *Landskips* in Rounds and others: A book of *Beasts* done exceedingly to the natural: The principles of *Designe*, *Heads*, and other touches very rare and full of spirit, several pieces of our *Lady*, *Christ*, St. *Joseph*. &c. *Jacobs* descent into *Ægypt*: The Procession and Exposure of the *Sacrament*, where there is an Altar of curious *Architecture* inrich'd with festival Ornaments: The *Cavalcado* of the *Polonian Embassadour* into *Rome*, with divers other proceedings, Pieces of *Polonians*, *Persians*, and *Moores* on Horseback breathing a rich and noble fancy: Also *Seiges*, *Engines* for War, with *Skirmishes*, Land and Sea Fights:

Fights: The *Metamorphosis* of *Ovid*: The *Sultana* and her son taken by the Knights of *Malta*, and to conclude, (for there is no end of his *Industry*) the Prospect of the *Pont Neuf* at *Paris*, then which there is not certainly extant a more lively representation of the busie *Genius* of that Mercurial Nation; nor a piece of greater variety as to all encounters and accidents, which one can imagine may happen amongst so numerous a people and concourse of Mankind.

Lastly (for they were likewise some of them Gravers in Copper and very rare *Chalcographers*) we must not omit to make honourable mention *here* of those incomparable *Sculptors* and Cutters of *Medails*, whither in *Gemms* or *Metals*; such as were (besides those we touch'd in the former chapter) *Vittor*, *Gambello*, *Giovanni dal Cavino* the *Padouan*, and a Son of his; *Benevento Gellini*, *Leone Aretino*, *Jacopo da Trezzo*, *Fred. Bonzagna*; and above all *Gio. Jacopo* who have almost exceeded, at least approach'd the Antients: To these may we add *Giovanni da Castel Bolognese*, *Matteo dal Nasaro*, *Giovanni dal Cornivole*, *Domenica Milaneze*, *Pietro Maria de Pescia*, *Marmita*, and *Ludovico* his Son, *Valerio Vincentino*

Vincentino who had been in *England* in the time of Queen *Elizabeth*, and left a *Sardonix* which he cut, representing the head of that famous *Heroine*, inferiour to none of the Antients: There was likewise *Michelino*, who with the above named *Ludovico*, and *Vincentino*, had so accurately counterfeited the antient *Medails*, that the most knowing Antiquaries were often at a losse to distinguish them: Such were also *Luigi Arichini*, *Alessandro Cæsari* called the *Greek*, so much celebrated for that stupendious *Medalion* of *Paul the Third*, and the head of *Photius* the *Athenian* which he cut in an *Onix*, comparable, by the Universal Suffrages, to any of the Antients: We could reckon up the works also of many of the rest, but it is not requisite, after we have given this taste, and would merit an expresse Treatise. Likewise those of *Antonio de Rossi*, *Cosimo da Trezzo*, *Philippo Negarolo*, *Gaspar* and *Girolamo Misuroni*, *Pietro Paulo Galeotto*, *Pastorino di Sienna*, not omitting that famous *Pharodoxus* of *Milan*, *Fran. Furnius*, and *Severus* of *Ravenna*, &c. whose works were in *Gold*, *Silver*, *Copper*, *Steel*, *Achates*, *Cornelians*, *Onixes*, *Christal*, *Jasper*, *Heliotrope*, *Lazuli*, *Amethists*, &c. yea, and to shew how

how much some of those Modern Masters exceeded the Antients, even the *Diamond*, that hitherto insuperable gemme, was subdu'd by the famous *Treccia* of *Milan*, who with stupendious successe cutting the *King* of *Spains* Armes in a Noble Table, was the first that ever engrav'd, or made impression into that Obdurat stone. It will become such to be well acquainted with these Masters Labours, and their manner, who aspire to be knowing, and to improve their Judgment in *Medails* and *Intaglias*, that necessary, Ornamental and Noble piece of *Learning*; and not only to be well skill'd in their way of design; but to be able also to perform something in the Art themselves: For such were those ingenious and Illustrious Spirits, *Geo. Battista Sozini* of *Sienna*, and *Rosso de Giugni* of *Florence*, Gentlemen of note; and such, with us, is our Noble and worthy Friend, *Elias Ashmole* Esq; whose Learning, and other excellent qualities deserve a more glorious inscription.

Finally, that excellent Medalist *Mounsieur Roti*, now entertain'd by his *Majesty* for the *Mint*, and a rare Workman as well for *Intaglias* in stone, as Metal, is not to be here omitted.

We

We ſhall ſpeak in the next of thoſe *Germans* and *Flemmings* who excell'd in the Art of Chalcography, not that they have exceeded ſome of the *French*; but, becauſe they were before them, and Univerſally admired: of theſe, the *Anteſignani* were the foremention'd *Albert Durer*; that Prodigie of ſcience, whoſe works we have already recounted upon occaſion of *Marco Antonio*, and therefore ſhall here forbear the repetition; as alſo thoſe of *Lucas*, whoſe works (conſiſting in all of about Lxx. ſheets, and which I have known ſold for near an *hundred pounds ſterling*, to one that as well underſtood the value of mony, as of that rare Collection; he being one of the greateſt Merchants of Books in *Europe*) are to be taken blind fold as they ſay; provided the impreſſions be black, well conſerved, of equal force, and not counterfeit, as there are ſeveral of them which be; diſcernable only by the curious, and accurately skilfull: For ſuch (amongſt others of *Durers*) are the Creation of *Adam*, the ſtory of *Lot*, *Suſanna*, The *Crucifix* which he cut in a ſmall round plate of *Gold* for the *Empevours* ſword, and is fixed on the pummel, not before mention'd: his arm'd *Cavalier* and *Satyre*, and

Maſter *Bleau* of *Amſterdam*.

and indeed, almoſt all that ever *He*, or *Lucas* graved and ſet forth.

The Works of *Aldegrave*, who came very near *Albert*, and flouriſh'd about the ſame Age, are worthy the Collection: His pieces are diſtinguiſh'd by the *Cypher* of his initial Letters * in imitation of *Durer*, as likewiſe the Author of the *ſeptem opera miſericordiæ*; ſtories of the book of the Kings, *Artemiſia*, &c. whoſe gravings are counterſign'd with G.P. I.B. publiſh'd the four Evangeliſts, *Adam*, a *Country fellow*, a *Biſhop*, a *Cardinal*, Satyrs, &c. M. the Prodigal ſon, the Evangeliſts, &c. ſome whereof are Copies after *Albert*, and moſt of their works done in ſmall plates.

AG

Hans Sibald Beme hath done wonders in thoſe ſmall figures, ſtones, and nakeds which he publiſh'd; it ſhall not be requiſite to recite here the Catalogue; becauſe his mark I-S-B is fixed to moſt of his works, though now and then profan'd by the hands of others.

Jerome Coch a *Flemming* cut a *Moſes*, 32 ſheets of the ſtory of *Pſyche*, deſign'd by one *Michael* a Painter of the ſame Country very rarely conducted: Alſo *Dalila* and *Samſon*; The deſtruction of the *Philiſtims*, the Creation of *Adam*, &c. 27 Stories of the

the Old-*Testament* nobly design'd by *Martino*, and as well graved: Also the History of *Susanna*: Another book of the Old, and New Testament: The *Triumph* of Patience, a rare Cut: the *Heart* on the Anvile, and divers Emblems full of curious Figures; many sacred *Triumphs*; *Fraud*, *Avarice*; a *Bacchanalia*, and a *Moses* after *Bronzini*, in emulation whereof, *Gio. Mantuano* publish'd his *Nativity*, an incomparable print; after which *Jerome* graved for the *Inventor*, twelve great sheets of *Sorcereſſes*, the Battails of *Charolus* the V. and for *Vereſe* a painter, the *Perſpectives* which pass under his name, with 20 leaves of several Buildings; besides the St. *Martine* in a book full of *Devils*; For *Girol. Bos*, the *Alchimist*, the *seven deadly Sins*, the *last Judgment*, a *Carnoval*; and, after *Francis Floris* ten pieces of *Hercules Labours*, the Duel of the *Horatii* and *Curatii*, the Combate of the *Pigmies* and *Hercules*, *Cain* and *Abel*, *Abraham*; the Decission of *Solomon* between the two *Harlots*, and in summe, all the actions of humane life.

And now that we mention'd *Francis Floris* of *Antwerp*, the rare things which he publish'd in *stamp*, purchas'd him the name of the *Flemmish Michael Angelo*.

Of the same Country was that incomparable *Cornelius Cort*; we will commence with the *Judgment* of *Michael Angelo* which he cut in little: Most of his things were after *Frederic Zucchari*, and some few of *Raphaels*; besides his *Landskips* and other Gravings, after *Girolam Mutiano*, which are very excellent: Also *John Baptist*, St. *Hierom*, St. *Francis*, *Mary Magdalen*, St. *Eustachius*, the *Lapidation* of S. *Stephen* design'd by *Marco Venusto* the *Mantuan*. A *Nativity* after *Thadeo Zuccharo*, St. *Anne*, &c. Also a *Nativity* in great after *Polydore*: The *Transfiguration*; The school at *Athens*; The Battail of *Elephants*; some Gravings after *Don Julio Clovio*, and *Titian*, which had they been accompanied with that tenderness, and due observation of the distances, that accomplish'd the succeeding Gravers, had render'd him immortal, so sweet, even and bold was his work and design in all other considerations. We mention'd *Titian*; for about 1570. *Cor. Cort* did use to work in that famous Painters house, and Graved for him that *Paradise* he made for the Emperour; St. *Lazarus* Martyrdom, *Caliste* and the Nymphs, *Prometheus*, *Andromeda*, the fore-nam'd *Magdalen* in the desart, and St. *Hierom*, all of them of *Titians* invention. We

We come now to *Justus*, *John*, *Ægidius*, and *Ralph Sadelers*, who lived in the time of the Emperour *Rodulphus*, and publish'd their almost numberless labours; we can therefore instance but in some of the most rare; such as were that Book divided into three parts. 1. *Imago bonitatis*, 2. *Boni & mali scientia*, 3. *Bonorum & malorum Consensio*, design'd by *Martin de Vos*: The *Vestigia* of *Rome* tenderly and finely touch'd in 50 sheets: The 12 *Roman Emperours* and *Empereſſes* after *Titian*, rarely graved by *Giles*, a *Madona* with our *Saviour*, and St. *Joseph* after *Raphael*, *Christus Flagellatus*, and the head of *Rodulphus II.* with various *capriccios*, and inventions about it, as also that of the Emperour *Mathias*, adorn'd with the chaplet of *Medails*; the calling of S. *Andrew*, by *John* and *Giles* in brotherly emulation: Four books of *Eremites* admirably conducted by *Raphael*, a *cæna Domini* after *Tintoret*, and another *Flagellation* of *Arpino's*: Divers Landskips, The 12 Moneths; the great Hall at *Prague*, the Effigies of *Martin de Vos* by *Ægidius*; The Emperour and Empreſſe in their Robes of State; an Adoration of the *Magi* after *Zuchari*: *Adonis* and *Venus* after *Titian*: a *Crucifix* after *Jac. Palma*, a *Reſurrection* in

great: the rich *Epulo*, St. *Stephens* Lapidation, the Original whereof is at *Friuli*: a S. *Sebaſtian*; Theſe by *Giles*: *John* engrav'd after *M. de Vos* a ſcholar of *Tintortes* already mentioned, the Creation and many hiſtories out of *Geneſis*: *Ralph* cut alſo the Life of *Chriſt*; the *Credo* by way of Embleme: In ſumme (for their whole collection is not to be crouded into this *Catalogue*) they have all of them publiſhed ſuch incomparable gravings; that 'tis the greateſt pitty in the world, they had not flouriſhed in the time of the great *Raphael*, and the good Maſters, for they were not only accurate and punctual imitators; but gave to their works that ſoftneſſe, life, and *Colore* (as Artiſts terme it) which accompliſhes all the reſt; Eſpecially, *John* and *Raphael* in what they graved after *Mich. de Vos*, *Baſſano* and others whoſe *Ruſticities* they ſet forth: thoſe of *Ægidius* in great, being a deſcent from the Croſſe of *Barroccios* invention, the other a *Flagellation* deſign'd by *Joſepho Pin*, can never be ſufficiently celebrated.

After the *Sadelers* appeared *Herman Muller* with a very bold *Bulino*, and likewiſe *Janus* who graved many things after *Sprangers*, worſe choſen (for the convulſive and even *Demoniac* poſtures) then executed.

But

But the imitations of the Graver by *Simon Frisius* the Hollander, who wrought with the *Aqua fortis* of the *Refiners*, are altogether admirable and inimitable, the stroke and conduct consider'd, had the design (excepting those of his Birds which are indeed without reproch) contributed in any proportion to his dexterity.

After him came the *Swisse Matthew Miriam*, who had he perform'd his heightnings with more tenderness, and come sweetly off with the extremities of his hatchings, had proved an excellent Master: His works are useful and innumerable in Towns, Landskips, Battails (those especially fought by the great *Gustavus*) &c. the *Soft Varnish* and separating *A.F.* was the instrument he used.

We have seen some few things cut in *Wood* by the incomparable *Hans Holbein* the *Dane*, but they are rare, and exceeding difficult to come by; as his licentiousness of the *Friers* and *Nuns*, *Erasmus*, the *Daunce Macchabree*, the *Mortis imago* which he painted in great, in the Church at *Basil*, and afterward graved with no less art, and some few others: But there is extant a book of several Figures done in the same material by one *Justus Ammannus Tigur*, M D LXX VIII. which are incomparably

design'd and cut: In the Epistle whereof, one *Holtzhusen* a Gentleman of *Frankfort* is commended for his universal knowledge, and particularly his rare talent in this Art, which it is there said he shewed, by wonderful contrivances at the celebration of *Martin Luthers* Nuptials, and therefore worthy to be taken notice of.

Hans Brossebaemer besides several other things, hath cut in wood a triumph of the Emperour *Maximilian* into *Neuremberge*.

Vergilius Solis graved also in wood the story of the *Bible*, and the *Mechanic Arts* in little, but for imitating those vile postures of *Aretine*, had his eyes put out by the sentence of the Magistrate.

Henry Golzius was a *Hollander*, and wanted only a good, and judicious choice to have render'd him comparable to the profoundest Masters that ever handled the *Burin*, for never did any exceed this rare workman; witnesse, those things of his after *Gasparo Celio*, the *Gallatea* of *Raphael Santio*, and divers other pieces after *Polydor da Carravaggio*, a *Hierom*, *Nativity*, and what he did of the *Acts of the Apostles*, with *Ph. Galle*, *&c.* but he was likewisean excellent painter.

George Nouvolstell was of *Mentz* in *Germany*, an admirable Graver in Wood: he pub-

publish'd that *Æneas* in little, and some Historical parts of the *Bible* very well perform'd; also divers of the Fathers after *Tempesta*, besides the *Jerusalemma liberata* of *Bernardino Castelli* in Quarto, with many *Cartels* of Armes and Harnesses, and some Pictures to a *Breviary*, *&c.*

Mathew Greuter publish'd a curious book of Letters, the City of *Rome* in an ample forme, and a large Map of *Italy*; the Old and New *Testament*, the Church of *Strasburge*, an harmony 'twixt the *Decalogue* and the *Lords prayer* very ingeniously represented in Picture, with severall other things laudably performed; But his son.

Frederic did infinitly exceed the Father, as may be seen by those many curious Gravings which he has cut after *Pietro Beretin Corton*, and the famous *Andrew Saccus* egregious Painters.

Sanredamus did publish many excellent cuts, especially those which he coppied after *Lucas van Leiden*, of which we have formerly given a hint for their sakes, who are collectors of these curiosities, and may not happly be yet arriv'd to the judgment of being able to discerne them from the Originals; Also some things after *Goltzius*.

Cornelius Galle in his St. *Priscas* Baptism,

Papenheim's and other heads after *V. Dyke*, has shew'd what he was able to perform, not to mention abundance of *Frontispeices* and other lesse considerable of his workes. But the *Count Claudt* a Knight of the *Palatinat* has publish'd, though very few, yet some stupendious things, especially that of our *B. Saviours* flight into *Ægypt* by night, the story of *Tobit*, and about three or four more worthy of all admiration.

Swanevelts Historyof St. *John*, with divers Landskips.

Pandern's descent from the *Crosse*, *Mattham*'s *Christ* and St. *John*, a *Venus* after *Rotenhamer*, Pope *Innocent X. &c.*

Branchorsts rare Etchings, especially those Ruines and *Anticalias* of *Rome*: and superiour to all, the incomparable Landskips set forth by *Paul Brill* (some of which have been Etched in *Aqua fortis* by *Nieulant*) do extreamly well merit to be placed in this our Theater: For to be brief, because we can only recite the most remarkable and worthy the collection. *Mattham* is famous for Fruits; *Boetius*, or *Adam Bolswerd* for his Rusticks after *Blomaert*, *Londerselius* has taken excessive pains in his Landskips; and so has *Van Velde* in some few: but above all, *Nicholas de Bruyn* (after

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Ægidius Coninxlogenſis) is wonderful for *Boſcage*, and the induſtry of his undertaking works of that large Volume, which *Theodore de Bry* (reſembling him in name) has been as famous for contracting; though both of them of a *Dutch* heavy ſpirit, and perfectly ſuting with the times and places: notwithſtanding has this latter performd ſome things in little very laudably: Nor with leſſe ingratitude, amongſt others may we forget the *Nova reperta* of *Stradanus* by *Theodor Galle*, who alſo publiſhed the whole proceſſe of making ſilk of the worm, and certain other works in *Manufacture*, all of them repreſented in Sculpture.

Mallery in his *Peccati fomes* after *Mic. de Vos*, has perform'd wonders as to the ſubtilty and imperceptible *ductus* of the Graver.

Bolſuert ſet forth the *Sacra Eremus Aſceticarum*, after *Blomart* and others, but above all is he to be celebrated for thoſe rare heads, and other ſtories graved after the Paintings of *Rubens* and *Van Dyke*, which for their ſakes, who are dilligent collectors of the renouned perſons of the late Age, we ſhall not think amiſs to mention. Such were the Dutcheſſe of *Orleans*, Arch Duke *Albert*, *Juſtus Lypſius*, and others after *Van Dyke*, *Leſſius* and *Bellarmine*, Jeſuites after

after *Dipenbec*: after the same hands did *Paulus Pontius* grave the head of *Sigismund* King of *Poland*, Count *Pimentelo*, &c. after *Rubens*, *Don phil*: *de Guſman*, *Don Alvar*: *Buzan* an incomparable cut; *Don Car. de Colunna*, *Rubens* picture bare headed, for there is another in a hat: *Gasp de Grayer*, *Simon de Vos*; *Maria de Medices*, *Cæsar Alexand. Scaglia*, *Const. Hugens* the learned Father of our most ingenious Friend *Monsieur Soylecom*, so worthily celebrated for his discoveries of the *Annulus* about *Saturne*, the *Pendule clocks*, and universal Mathematical *Genius*. *Gasper Garartius* the Lawyer; *Gasp. Revestyn*; *Gustavus Adolphus* King of *Sweden*, *Jacobas de Breuch*, the Princesse of *Brabonson*, that rare head of *Frederic Henric* Prince of *Orenge*, and his own, with many more after *Van Dyke*; besides the Jesuit *Canisius*, *R. Urbin* Painter, and others whom he grav'd after *Diepenbec*, &c. And since we mention'd Sir *P. Paule Rubens* we may not pretermit those many excellent things of that great Polititian, a learned and extraordinary person, set forth in so many incomparable Gravings by the admirable works of *Suannebourg*, the above named *Pontius* and *Bolswert*, *Nesse*, *Vosterman*, *Vorst*, and other rare Masters in this

this Art: Such are (to inſtance in ſome only) his battail of the *Amazons*, St. *Roch*, our B. *Saviour* compoſs'd to Burial, the Fight of Lyons, his great *Crucifix*, Converſion of S. *Paul*, St. *Peter* in the ſhip, a Nativity, the *Magi*; The bloody Cataſtrophe of *Cyrus*; *Solomons* firſt *Sentence*; St. *Catharines* eſpouſals, the tribute demanded of our Lord; *Suſanna* and the Elders, St. *Laurence* Martyr'd; the Palaces of *Genoa*; with divers others to be encountr'd amongſt the Merchants of Prints, whofrequently vend the copies for theoriginals to the leſſe wary Chapmen: *Chr. Jeghre* has cut the Temptation of our Saviour in wood very rarely perform'd after this great Maſter: And beſides the former mention'd, *Lucas Voſterman*, and *Vorſt* are never to be forgotten ſo long as the memory of his Schollar Sir *Ant Van Dyke* is famous, for the heads of Marqueſſe *Spinola*; *Char. de Mallery*, *Horatius Gentileſcus*; *Jo.* Count of *Naſſaw*, *Van Milder*; *P. Stevens*, and *Cor. Sachtleven*, which he engrav'd after a new way, of Etching it firſt, and then pointing it (as it were) with the *Burine* afterwards, which renders thoſe latter works of his as tender as *Miniature*; and ſuch are the heads of *Van Dyke* himſelf, *Jo. Livens*, *Cor. Schut*,

Schut, *Corn. de Vos*, *Deodat del Mont*, *Lucas van Uden*, *Jodocus de* Momper, *Wenceſl. Coeberger*, Painters; Count *de Oſſono*, Duke of *Bavaria*, the Arch-Dutcheſſe *Clara*, the laſt Duke of *Orleans*, *Anton. Connebiſon*, *P. Stevens*, and many others, together with thoſe other pieces of Hiſtory, *viz.* the Sepulture of Chriſt, and S. *George* after *Raphael*, *Magdalene* under the Croſſe, our B. Saviour in his Agony after *Carraccio*, the *Suſanna*, St. *Laurence*, and what but now we mention'd after *Rubens*, divers heads after *Holbein*, as that of *Eraſmus*, the D of *Norfolk*, and others of the *Arundelian* collection.

Van Vorſt, Competitor with *Voſterman*, has likewiſe graven a number of Heads after *Vandyke*; I ſhall only name the learned Sr. *Kenelme Digby* in a *Philoſophical* habit: our famous Architect *Inego Jones*, and thoſe two incomparable figures of *Charles* the *Martyr* and his Royal Conſort the *Q. Mother* now living: And to ſhew what honour was done this Art by the beſt of Painters,

Sr. *Ant. Vandyke* did himſelf etch divers things in A. *Fortis*: eſpecially a *Madona*, *Ecce Homo*, *Titian* and his Miſtreſs, *Eraſmus Roterodamus*, and touched ſeveral of the heads before mentioned to have been grav'd by *Voſterman*.

After

After this great Masters paintings, did *Peter de Jode* grave the *Effigies* of *Genovefa* Widdow to *Car. Alex.* Duke of *Croi*. *Paulus Helmatius*; the Learned *Puteanus*; the Bishop of *Gendt*; the face whereof is thought to be Etched by *V. Dyke* himself; he graved *Jo. Snellinx* a Painter: besides a book of designing very rare; and the many other prints after his Master *Goltzius* (whose Disciple he was) which both *Peter*, and his *Son* of the same name, have engraved for *Monsieur Bon Enfant* of *Paris*, &c.

Colaert graved some things rarely in *steel*.

Sniiderhoef has engraven the heads of most of the Learned Dutch, after several painters with good successe: as those of *Heinsius*, *Grotius*, *Barlew*, &c. not forgeting that stupendious Lady *Anna Maria a Scureman*, &c.

Jo. Baurs has design'd his Battails with a fine Spirit, but without care in the etching.

Vander Thulden published the whole History of *Ulysses*, being the work of the Famous *Primaticco* at *Fontain Bleau* Etched also in *A.F.* and so design'd, as few pretenders to this Art did ever exceed him: And so, as we but lately mention'd, are the papers of the inimitable *Suanebourge* which strike a ravishing effect in all that beheld them, for the admirable tenderneſſe, and

and rare conduct of the hatches; especially those which he cut after the drawings of *Abraham Blomaert*, and *Rubens*.

But now that we mention *Blomaert*, whose works we have celebrated in general, because they smell something of a *Dutch* spirit, though otherwise well engraven; There is at *Rome* (if we mistake not) a Son of his named *Cornelius*, who in that *S. Francis* after *Guedo Reni*, and those other pieces after the design of those great Masters *Mounsieur Poussine*, *Pietro Cortone*, &c. to be seen in the books set forth by the Jesuit *Ferrarius*, his *Hesperides*, *Flora*, *Ædes Barberini*, *&c.* hath given ample Testimony how great his abilities are; for, certainly, he has in some of these stamps arrived to the utmost perfection of the *Bolino*, though some Workmen will hardly allow him this *Elogie*. But those things which the incomparable *Natalis a Ligeois*, (and therefore reckon'd here amongst the *Germans*) pass without the least contradiction for the utmost effort of that instrument. Such are that *St. Catharines* Espousalls after *Bourdon*, which seems to be a very piece of Painting: The two *Madonas* in contest with *Poilly*: The *Thesis*; and the *chapter* of the *Carthusians*, all after the

the Life and his own design, a stupendious work: also the heads of *Jacob Catz* one of the *States* of *Holl.* painted by *Dubordieu*; and some few things more, as the exactness and Curiosity of what he undertakes requires, sufficient to discover the admirable perfection of this great Artist: For we do not mention several *Frontispieces* which he has likewise engraven, with equal Industry.

Ferdinand has besides many others, graved after the same *Bourdon*, the story of *Ulysses* and *Andromache*:

Uriesse and *Verden* are famous for their *perspectives*.

Winegard his *Roman Vestigia*, &c.

William Hondius, besides those things which adorn his *Mapps*, which are the largest *Planispheres*, has very rarely engraven his own Head, after a painting of *Vandyke*: nor with lesse Art has *Vankessel* done that of *Charles the fifth* after *Titian*: *Clovet Car. Scribonius* the *Jesuit's*.

Caukern has graven the story of that pious Daughter, who gave suck to her imprison'd Father; a fight of *Boores*, with divers others after *Rubens* and *Vandyke*, &c. besides those which are extant in Mr. *Oglebyes Homer*, *Bible*, my Lord of *New-Castles* Ca-

Cavalerizzo, &c. design'd by *Deipenbec*, whose rare Talent, that Theater, or Temple of the *Muses* publish'd by that Curiously Learned, and Universal Collector of prints, the *Abbot* of *Villoin*, (of whom we shall have occasion to discourse in the next Chapter) do's sufficiently illustrate.

Lucas Kilianus has rarely graved the Murther of the *Innocents*; the Miracles of the fish; *Annuntiation*, *Circumcision*, and some Plates in the *Hortus Eystettensis*, &c.

Vischer, *viz. Cornelius* (for there is another who has publish'd divers Landskips) hath most rarely Etched a certain *Dutch* Kitchin, where there is an old Man taking Tobacco, whilst his Wife is a frying of pancakes: also a *Fiddler* accompanied with boyes and girles, painted by *Ostade*: but above all, admirable is the *descent*, or *Christus Mortuus* after *Tintoret*, both grav'd and Etch'd, as indeed, I should have said of the rest.

Vouillemont has Etched our *Saviours* chasing the sacrilegious Merchants out of the Temple after the same *Tintoret*; which is very rare.

Nolp the twelve moneths, especially the boystrous *March*.

Lombart, many plates for Mr. *Oglebyes Virgil*; as likewise that industrious Interpreters

preters Picture after our famous Mr. *Lilly*, in which he has performed laudably: Nor must I here forget Mr. *Hertoc* who has grav'd the Frontispiece for ΕΙΚΩΝ ΒΑΣ. in *fol.* and that of this Treatise, with many other.

To these we may add the incomparable *Reinbrand*, whose Etchings and gravings are of a particular spirit; especially the old Woman in the furr: The good *Samaritane*, the *Angels* appearing to the Shepheards; divers Landskips and heads to the life; St. *Hierom*, of which there is one very rarely graven with the *Burine*; but above all, his *Ecce Homo*; descent from the Cross in large; *Philp*, and the *Eunuch*, &c.

Winceslaus Hollar a Gentleman of *Bohemia*, comes in the next place, not that he is not before most of the rest for his choyce and great industry (for we rank them very promiscuously both as to time and preheminence) but to bring up the Rear of the *Germans* with a deserving person; whose indefatigable works in *Aqua Fortis* do infinitely recommend themselves by the excellent choyce which he hath made of the rare things furnish'd out of the *Arundelian collection*; and from most of the best hands, and designs; for such were those of *Leonardo da Vinci*; *Fr. Parmensis*,

Titian, *Jul. Romano*, *A. Mantenio*, *Corregio*, *Perino del Vago*, *A. Urbin*, *Seb. del Piombo*, *Palma*, *Alb. Durer*, *Hans Holbein*, *Vandike*, *Rubens*, *Bereugle*, *Baſſan*, *Ælſheimer*, *Brower*, *Artois*, and divers other Maſters of prime note, whoſe Drawings and Paintings he hath faithfully copied; beſides ſeveral books of *Landskips*, *Townes*, *Solemnities*, *Hiſtories*, *Heads*, *Beaſts*, *Fouls*, *Inſects*, *Veſſels*, and other ſignal pieces, not omiting what he hath Etched after *De Clyne*, Mr. *Streter*, and *Dankert*, for Sr. *Phil. Stapletons Juvenal*, Mr. *Roſs* his *Silius*, *Polyglotta Biblia*, the *Monaſticon*, firſt and ſecond part, Mr. *Dugdales Paules*, and Survey of *Warwickſhire*, with other innumerable Frontiſpieces, and things by him publiſhed and done after the life; and to be (*eo nomine*) more valued and eſteemed, then where there has been more curioſity about *Chimæras*, and things which are not in Nature: ſo that of Mr. *Hollars* works we may juſtly pronounce, there is not a more uſeful, and inſtructive Collection to be made.

The learned *Hevelius* has ſhewed his admirable dexterity in this Art, by the ſeveral *Phaſes* and other *Ichoniſms* which adorn his *Selenographi*, and is therefore one of the nobleſt inſtances of the extraordinary uſe

use of this Talent, for men of Letters, and that would be accurate in the *Diagramms* which they publish in their works.

The no lesse knowing *Anna Maria a Schurman* is likewise skilled in this Art, with innumerable others even to a Prodigy of her Sex. For the rest, we shall only call over their names, after we have celebrated the extravagant fancies of both the *Breugles*, as those of the seven *deadly sins*, Satyrical pieces against the *Nuns* and *Friers*; with divers Histories, Drolleries, Landskips, fantastic *Grylles* and *Grotesqus* of these two rare *Rhyparographs*; not farther to tire our Reader with the particulars and several works of *Ostade*, *Corn*, *Clock*, *Queborne*, *Custos*, *le Delfe*, (who has put forth the Pourtraicts of many learned persons) *Dors*, *Falck*, *Gerard*, *Bens*, *Moestuer*, *Grebber*, *Geldorp*, *Hopfer*, *Gerard*, *Bens*, *Chein*, *Ach: d' Egmont*, *de Vinghe*, *Heins*, *Ditmer*, *Cronis*, *Lindoven*, *Mirevel*, *Kager*, *Coccien*, *Maubease*, *Venius*, *Firens*, *Pierets*, *Quelinus*, *Stachade*, *Sebut*, *Soutman*, *Vanulch*, *Broon*, *Valdet*, whom we expressly omit; because we have introduc'd a sufficient number, and that this chapter is already too prolix.

Only we would not omit *Min Here Biscop* a learned advocate now of *Holland*,

who for his ſtory of *Joſeph* and *Benjamin*, where the cup is found in his ſack, and thoſe other few cuts among the hands of the curious, muſt not be paſſed over in oblivion; as we had like to have done ſome of the old, and beſt Maſters by having hitherto omitted.

Druefken his King of the *Boors* in *Hungaria*, eaten alive by the Rebels whom he ſeduced; with ſome other cuts in wood known by his mark, which was commonly a cluſter of Grapes:

Pieter Van Aelſt, his *Cavalcad* of the *Grand Signior* to *Sancta Sophia*, and ſeveral Turkiſh habits, on which ſubject alſo

Swart Jan Van Groennighen has ſet forth many remarkable things, *Caravanns*, *Pilgrimages* to *Mecha*, *&c.*

Lucas Cranach, Tiltings, Huntings, *German* Habits, and the portraicts of all the Dukes of *Saxony* to his time:

Joos Ammanus (whom we already mention'd) divers of the Mechanic Arts; not omitting all thoſe excellent Wood Cuts of *Hans Schinflyn* and *Adam Altorf*, eſpecially this laſt, known by the two Capital AA of the *Gotick* forme included one within the other, as the D is in that of *Albert Durers*.

Hubert Goltzius has cut in wood a book of

of the *Roman Emperours* in two Colours; this name recals to mind an omission of ours in some of those excellent *Chalcographers* already recorded, and in particular, the incomparable imitations of *Henry Goltzius* after *Lucas Van Leyden* in the *Passion*, the *Christus mortuus* or *Pieta*; and those other six pieces, in each of which he so accurately pursues *Durer*, *Lucas*, and some others of the old Masters, as makes it almost impossible to discerne the ingenious fraud.

We did not speak of the heads of the famous men in the Court of the Emp. set forth by *Ægid. Sadeler*; as *Raphael* (his Brother) had the *Bavaria Sancta*, representing all the Saints of that pious Country.

Albert Durer's Tenerdank or Romantic description of the *Amours* of *Maximilian* and *Maria de Burgundy*: the book is in *High Dutch*: He has likewise cut *Petrachs Utriusque Fortunæ Remedia*, which admirable treatise being translated into the *German* Language, is adorn'd with the Gravings of *Hans Sibald Bheem*, *Ammanus*, *Aldegrave*, and most of the rare Masters of that age: Finally, he has cut the stories of *Apuleius* his *golden Asse*: and sprinkled divers pretty inventions and *Capriccios* in an old impression of *Cicero's Epistles*: And with this recollection

of what we had omitted in the foregoing *Paragraphs* (to which they are reducible) we will take leave of the *Dutch Sculptors*, and paſſe on to

The *Freneh* who challenge the next place in this Recenſion, for their gravings in *Taille Douce*, which began to be in reputation after *Roſſo* the *Florentine* painter had been invited and Careſs'd by that Worthy and illuſtrious *Mecænas* of the Arts, *Francis* the firſt: about which time *Petit Bernard* of *Lyons* publiſh'd the ſtories for the Bible of St. *Hierom*, performing ſuch things in little, for the Deſign and Ordinance as are worthy of imitation: ſo greatly he approch'd the Antique in the garb of his Figures, Diſtances, Architecture, and other acceſſories of the Storie: We have ſome of theſe engraven by this Artiſt, and printed long ſince at *Lyons*, with the Argument under each cut, in the Engliſh verſe of thoſe times, which appears to have been done about the beginning of the Reformation, when, it ſeems, men were not ſo much ſcandaliz'd at holy repreſentations.

Nicholas Beatricius a *Loraneze* graved his Horſe conflicts, and ſeveral books of Animals, and Wildbeaſts. The Widdowes

dows son raised to life, the *Annuntiation* after *M. Angelo*, the Ark of the Catholick Church after that rare Table of *Mosaic* in *S. Peters* of *Giotto*, &c.

Phillippus Thomasinus labours are worthy of eternity, so excellent was his choice, so accurate his graver; witnesse the fall of *Lucifer*, the universal judgement, the ship we but now mention'd; the seven works of mercy; B. *Felix*, the Miracles of the *Capucines*, the Statues of *Rome* in little; the labours of many famous persons; the baptisme of our Saviour, after *Salviati*; St. *John* the Evangelist in the boyling Oyle; St. *Stevens* Lapidation after *Ant. Pomarancio*; the *Magi* of *Zuccharo*; *Mary* presented in the Temple, of *Barroccio*; the life of St. *Catharine*; *Fama*, divers sea Monsters after *Bernardino Passero*; and some things of *Vanni*; not to omit his *Camea* collected from several curious *Achates* and other precious stones, besides Shields, Trophies, Gordian Knots, with variety of instruments and other works too long here to recite minutely.

Chrispinus de Pas and his sister *Magdalen* (whither *French* or *Dutch*) have engraven many excellent things after *Breugle*; especially Landskips; the persecution of the Prophets and Apostles, with several more:

But that *Liberum Belgium* by *Simon de Pas* his Father, or Brother (I know not whither) dedicated to Prince *Maurice* of *Nauſſaw* is a very rare cut.

Who has not beheld with admiration the incomparable *Burine* of *Claudius Melan*, celebrated by the great *Gaſſendus*, and employ'd by the moſt noble and learned *Perieskius*? The *Sudarium* of St. *Veronica*, where he has formed a head as big as the life it ſelf with one only line, beginning at the point of the Noſe, and ſo by a ſpiral turning of the Graver finiſhing at the utmoſt hair, is a prodigy of his rare Art and invention; becauſe it is wholly new, and perform'd with admirable dexterity: Nor has he leſſe merited for his St. *Francis*, *St. Bruno*; the pointed *Magdalen*, Pope *Urbane the VIII.* and divers others to the life, eſpecially thoſe of the Illuſtrious *Juſtiniani*, *Perieskius*, and the ſeveral frontiſpieces to thoſe truly Royal works, *Poets*, and other Authors printed at the *Loure*.

Mauperch has publiſhed ſome pretty Landskips; *La Poutre* many moſt uſefull varieties and Ornaments for Architects, and other Workmen; Florid, and full of Fanſie; eſpecially the *ceremonies* at the Coronation of the preſent *French King*.

Mo-

Morine, has left us a St. *Bernard*, a *Scul*, his great *Crucifix*; ſome rare Heads; eſpecially that repreſenting our B. *Saviour* and other things in *A. Fortis*, perform'd with ſingular Art, and tenderneſſe; as alſo ſome rare *Landskips* and *Ruines* after *Polemburch* and others.

N. Chaperon has etched the *Xyſtus* or Gallery of *Raphael* in the *Vatican*, with incomparable ſucceſſe, as to the true draught: and ſo has that excellent painter the late *Francis Perier* thoſe Statues and *Baſſ-relievos* of *Rome*, preferrable to any that are yet extant.

Adrans St. *Catharine* after *Titian* who is not raviſh'd with?

Conway has engraven the three devout Captive Knights, and what may appear very extraordinary, *ut quæ celant nomina cælatura aperiat*, the firſt part of *Deſpauterius*'s Grammar in picture, or *Hieroglyphic* for the Duke of *Anjou* the now *Monſieur*.

Perel has diſcovered a particular talent for Landskips, if not a little exceeded in the darkneſſe of his ſhades: but his ruines of *Rome* are very rare: he has likewiſe a ſon that graves.

The excellency of invention in the *Romances*, and Hiſtories adorn'd by the hand of

of *Chauveau* is not to be paſſed by; eſpecially thoſe things which he has done in the *Entretienne de Beaux Eſprits* of *Monſieur De Mareſts*, and in ſeveral others.

But the pieces which *Poilly* has ſet forth, may be ranked (as they truly merit) amongſt the greateſt Maſters we have hitherto celebrated: ſuch as (for inſtance in a few) That admirable *Theſes* with the Portraict of Cardinal *Richlieu*; and in emulation with the formerly named *Natalis*, (beſides the *St. Catharine* of *Bourdon*) thoſe things which he hath graved after *Mignar*, which are really incomparable, alſo divers Hiſtories after *le Brun*, *&c.*

But we ſhould never have done with the Artiſts of this fruitful and inventive Country as *Heince*, *Begnon*, *Huret*, *Bernard*, *Rogneſſon*, *Rouſlet*, a rare workman, witneſſe his Frontiſpiece to the French *Polyglotta Bible* deſign'd by *Bourdon* and lately put forth; *Bellange*, *Richet*, *l' Alman*, *Queſuel*, *Soulet*, *Bunel*, the laudable *Boucher*, *Briot*, *Boulauge*, *Bois*, *Champagne*, *Charpignon*, *Corneille*, *Caron*, *Claud de Lorain*, *Andran*, *Moutier*, *Rabel*, *Deniſot*, *L'aune*, *Dela Rame*, *Hayes*, *Herbin*, *David de Bie*, *Villemont*, *Marot* excellent for his buildings and Architecture; *Toutin*, *Grand-*

Grand-homme, *Cereau*, *Trochel*, *Langot du Loir*, *L' Enfant* Diſciple of *Melan*; *Gaultier*, *D' Origni*, *Prevoſt*, *De Son*, *Perei*, *Nacret*, *Perret*, *Daret*, *Scalberge*, *Vibert*; *Ragot* who has graved ſome things well after *Rubens*, *Boiſſart*, *Terelin*, *De leu*; Beſides *Mauperche* for Hiſtories, *L' Aſne* who has grav'd above 300 Portraicts to the life, and is a rare Artiſt: *Huret*, full of rich invention; not omitting the famous Gravers of Letters and *Calligraphers*, ſuch as are *Le Gagneur*, *Lucas Materot*, *Friſius*, *Duret*, *Pauce*, *Le Beaugran*, *Beaulieu*, *Gougenot*, *Moulin*, *Raveneau*, *Jea*, *Jaques de His*, *Moreau*, *Limoſin*, *La Be*, *Vignon*, *Barbe'd Or* and a world of others whoſe works we have not had the fortune to ſee: For as heretofore; ſo eſpecially at preſent, there is no country of *Europe* which may contend with *France* for the numbers of ſuch as it daily produces, that excel in the art of *Chalcography*, and triumph with the *Burine*.

La Hyre has Etched many things after the Antique, as *Bacchanalia's* and ſeveral other.

Goyrand is ſecond to none for thoſe Towns and Ruines, which he has publiſh'd, eſpecially what he has performed in *Ædibus Barberini*.

Colig-

Colignon no leſſe excellent in his gravings after *Lincler*.

And *Cochin* in thoſe large *Charts* and ſieges of Townes after the Ingeneer *Beaulieu*: But

Iſrael Sylveſter is the *Hollar* of *France*: For there is hardly a Town, Caſtle, Noblemans houſe, Garden or Proſpect in all that vaſt and goodly Kingdom which he has not ſet forth in AF. beſides divers parts and views of *Italy*: above all in thoſe which are etched after the deſignes of Monſieur *Lincler* (whilſt he lived my worthy Friend) as the City of *Rome* in *Profile*; a morcel of *St. Peters* by it ſelf; and that proſpect of the *Loure*, which laſt doth far tranſcend the reſt of his works, and may be eſteem'd one of the beſt of that kind which the World has extant, for the many perfections that aſſemble in it.

There is at preſent *Robert Nanteuil* an ingenious perſon, and my particular friend, whoſe Burine renders him famous through the World: I have had the happineſſe to have my *Portraict* engraven by his rare *Burine*; and it is therefore eſtimable, though unworthy of the honour of being placed amongſt the reſt of thoſe Illuſtrious perſons, whom his hand has render'd immortal:

For

For such are the *French King*, the Queens of *Poland* and *Sweden*; *Cardinal Mazerin*, whose Effigies he has graven no less then nine times to the life: The Duke of *Longueville*; D. of *Boullion*, *Mantoa*, *Marishal*, *Thurene*; President *Jeannin*, *Molle*, *Telier*, *Ormesson*, the *Archbishop* of *Tours*, Bishop of S. *Malo*: *L'Abbe Fouquet*, and divers others of the long Robe: Also Monsieur *Hesselin*, *Menage*, *Scuderi*, *Chaplain*, *Marolles*, and the rest of the wits; in summe, almost all the great persons of note in *France*.

But that we may conclude this Recension with such as have most excell'd in this Art, and give the utmost Reputation it is capable of. *Jaques Callot*, a Gentleman of *Lorrain*, (if ever any) attain'd to its sublimity, and beyond which it seems not possible for humane industry to reach; especially, for *Figures* in little; though he have likewise published some in great as boldly, and masterly perform'd as can possibly be imagin'd: what a losse it has been to the *Virtuosi*, that he did not more delight in those of a greater Volume; such as once he graved at *Florence*, do sufficiently testifie, and which likewise have exalted his incomparable Talent to the supreamest point: It might not seem requisite to mi-

minute the works which he has publiſhed; becauſe they are ſo univerſally excellent, that a curious Perſon ſhould have the whole Collection, (and be carefull that he be not impos'd upon by the *copies* which are frequently vended under his name; eſpecially thoſe which *Monſieur Boſſe* has publiſhed, and which neareſt approach him) were it not highly injurious to his merit, not to mention ſome of the Principal; Such are his St. *Paul*, *Ecce homo*; the *Demoniac* cured, after *Andrea Boſcoli*; a *Madona* after *Andrea del Sarto*; the four *Comædians*, all theſe of the larger Volumne, and ſome of them with the *Burine*. Alſo the paſſage of the *Iſraelites*: St. *Lukes* Fair dedicated to *Coſmo di Medices*, a moſt ſtupendious work conſider'd in all its Circumſtances, and encounters: ſo full of ſpirit and invention, that upon ſeveral attempts to do the like, it is ſaid, he could never approach it; ſo much (it ſeems) he did in that piece exceed even himſelf.

This is alſo well Copied: the Hiſtory of the B. *Virgin* in 14 leaves, the *Apoſtles* in great, the murder of the holy *Innocents*, an incomparable work, and almoſt exceeding our deſcription, as to the ſmalneſs, life, perfection and multitude of Figures expreſ-

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ſed in it. The ſtory of the *Prodigal*: the life and death of our *Saviour* in 20 ſmall Ovals very rarely perform'd. The Martyrdom of the *Apoſtles* in 16 leaves worthy of admiration: The paſſion of our Saviour in 7 larger cuts: St. *Anthonies* temptation, prodigious for the fancy and invention: St. *Manſuetus* raiſing a dead Prince, a Biſhop preaching in a wood: Divers books of Landskips and ſea pieces: Eſpecially thoſe admirable cuts of his in a book intituled *Trattato di terra Santa*, wherein moſt of the Religious Places of *Jeruſalem*, Temples, Proſpects &c. about the *Holy Land* are graved to the life by the hand of this excellent Maſter; The Book is very rare and never to be encountr'd amongſt the collection of his Prints. The Duke of *Lorrains* Palace and Garden at *Nancy*: alſo another paper of a *Tournament* there, both of them moſt rare things: Military exerciſes; The miſeries of war in 18 leaves very choice: The battail of *Theſeus*, Combat at the *Barriere*, entrance of the great *Duke* with all the *Scenes* and repreſentations at the Duke of *Florences* nuptials: the *Catafalco* erected at the Emp. *Matthias*'s death: the famous Seige at *Rochel* a very large print: alſo the night piece of the Cheats and Wenches at play:

Maſ-

Maſcarades, Gobbi, Beggars, Gypſyes, Balli and *Dances, Fantaſies, Capriccios, Jubilatio Triumphi B. Virginis*, which was it ſeems grav'd for a *Theſis*; and finally the *Cabaret*; or meeting of Debauchees, which (being the laſt plate that ever he grav'd) had not the *Aqua fortis* given it 'till after his deceaſe: And thus we have in brief poſted over the ſtupendious works of this inimitable Maſter, whoſe *point* and manner of etching was nothing inferiour, nay ſometimes even exceeded the moſt skilful *Burine*. But at length *Sit pudor & finis*, I deſiſt, and ſhall here conclude the recital of the French *Chalcographers* ſo many for their numbers, laborious in their works, and luxurious of their inventions, after we have done reaſon to *Monſieur Boſſe*, who has made him ſelf ſo well known by his moſt accurate imitation of *Callot*, beſides the many rare things he has himſelf publiſhed. It were altogether unpardonable, that ſuch as would accompliſh themſelves in *Etching*, ſhould be deſtitute of his entire work; eſpecially thoſe of his latter manner perform'd in ſingle and maſterly ſtroaks, without decuſſations and croſs hatchings, in emulation of the Graver. Thoſe *Vignets, Fleurons, capital letters, Putti*, and *Compartiments* made to adorn

dorn the *Royal impressions* at the *Loure* are worthy of celebration; because it is impossible for the neatest *Burine* to excell his *points* and *Eschoppes*; and for that it is to him that we have been chiefly obliged for a Treatise which we had prepared of the *practical*, and *Mechanical* part of this Art of *Chalcography*, whereof I have already given accompt elsewhere: it is to the same *Monsieur du Bosse* that the world is beholden for his ingenuity in publishing many other rare and usefull Arts assistant to *Architecture*, *Dyalling*, *squaring of stones*, and encountring the difficulties of the Free-Mason, besides, those excellent Treatises of *perspective*, which from the dictates of *Monsieur des Argues*, he has so laudably communicated: This, and much more we owe to this honest Mans fame and particular friendship.

And lastly, the excellent *Chart-Gravers* may not be totally excluded of this *Catalogue*; because it is a particular address, and, of late, infinitely improv'd by the care of *Tavernier*, *Sanson*, the *Jesuit Briets*, *de la Rue*, *du Val*, graven by *Cordier*, *Riviers Peroni* and others; not forgetting the most industrious *Bleau* of *Amsterdam*, who have published the *Atlas's*, and other pieces which celebrate their names to posterity, and

such an undertaking has the *Ingeneere Gombouſt* perform'd in his *Ichnographical plan* of *Paris* lately ſet forth, being the reſult of near a five years continual labour of meaſuring, plotting, and obſerving, to render it the moſt accompliſh'd, and teſtifie to what uſe, and perfection this noble Art is arriv'd: This we the more readily mention, that thereby we may ſtimulate and encourage the lovers of their Country, freely to contribute to the like attempt of the above mention'd Mr. *Hollar*, and enable him to proceed with what is now under his hand, for the honour of our imperial City.

And now it is certainly time that we ſhould think of home a little, and celebrate likewiſe ſome of our own Country-men, who have worthily merited with their *Graver*. And although we may not yet boaſt of ſuch multitudes by reaſon of the late unhappy differences, which have diſturb'd the whole Nation, endeavouring to level *Princes*, and lay the *Mecænas's* of *This*, and all other *Arts* in the duſt; yet had we a *Paine* for his Ship, ſome heads to the life, eſpecially that of Dr. *Alabaſter*, Sir *Ben. Rudyard*, and ſeveral other things; A *Cecil*, and a *Wright* little inferiour to any

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we have enumerated for the excellency of their *Burines* and happy deſign; as at preſent we have Mr. *Faithorne*, Mr. *Barlow*, *Gaywood*, *Loggan* and others who have done excellently both with the Graver, and in *Aqua fortis*, eſpecially in thoſe birds and beaſts which adorne the Apologues of *Æſope* publiſhed by Mr. *Oglebie*; and of Mr. *Faithorne*, we have that *Chriſt* after *Raphael* from ſome excellent Maſter, as big as the life: a *Madona*, *Chr. Joſeph* and a Lamb after *La Hyre* a very good painter; The Effigies of my Lord Viſcount *Mordaunt*, Sir *W. Paſton*, and his Lady, with ſeveral others after *Van dyke*, *Honiman*, &c.

Lightfoot hath a very curious Graver, and ſpecial talent for the neatneſſe of his ſtroak, little inferiour to *Wrex*; and has publiſhed two or three *Madonas* with much applauſe: Alſo *Glover* divers heads; as at preſent *J. Fellian* Diſciple of Mr. *Faithorne*, who is a hopeful young man: Laſtly, for *Medails* and *Intaglias* we have Mr. *Symonds*, *Rawlius*, *Reſtrick*, *Johnſon* and ſome others, whoſe works in that kind have hardly been exceeded in theſe later times; not omitting the induſtrious Mr. *Coker*, *Gery*, *Gething*, *Billingly*, &c. who in what they have publiſhed for *Letters* and *Flouriſhes* are comparable to any of thoſe

Masters whom we have so much celebrated amongst the *Italians* and *French* for *Calligraphy* and fair writting: We have likewise *Switzer* for cutting in Wood, the son of a Father who sufficiently discover'd his dexterity in the *Herbals* set forth by Mr. *Parkinson*, *Lobel*, and divers other works with due commendation, not to mention the rest, as yet unknown to us by their names, from whose industry we are yet to hope for excellent progresse.

We do therefore *here* make it our suite to them, as what would extreamly gratifie the curious, and *Virtuosi* universally, that they would endeavour to publish such excellent things as both his Majesty and divers of the Nobilesse of this Nation have in their possession; and to which there is no ingenious person that will be deny'd access; since if there Collections were well engraven and dispers'd about the World, it would not only exceedingly advance their profit, and reputation; but bring them likewise into a good manner of *Designing*, which is the very life of this Art, and render our *Nation* famous abroad, for the many excellent things which it has once again (by the blessing of God, and the *Genius* of our most Illustrious Prince) recover'd;

cover'd; Especially, if joyned to this, such as exceed in the talent, would entertain us with more *Landskips*, and views of the Environs, Approches and Prospects of our nobly situated *Metropolis*, *Greenwich*, *Windsor* and other Parts upon the goodly *Thames*; and in which (as we said) Mr. *Hollar* has so worthily merited, and other Countries abound with, to the immense refreshment of the Curious, and Honour of the industrious Artist: and such we farther wish, might now and then be encourag'd to travail into the *Levantine* parts; *Indies* East and West; from whose hands we might hope to receive innumerable, and true *Designes* drawn after the life, of those surprising Landskips, memorable Places, Cities, Isles, Trees, Plants, Flowers, and Animals, &c. which are now so lamely, and so wretchedly presented, and obtruded upon us by the Ignorant, and for want of abilities to reforme them.

And thus we have (as briefly as the subject would admit) finish'd what we had to offer concerning the original and Progress of this noble Art: Not, but that there may have been many excellent Masters omitted by us, whose names were worthy of Record; But because they did not occur,

at the writing hereof, and that we have already introduc'd a competent, and sufficient number to give reputation to the Art, and verifie our Institution. For the rest, if we have somewhat exceeded the limits of a Chapter (comparing it with those which did preceed) it has not been without Prospect had to the benefit of such as will be glad of instruction how to direct their *choice* in collecting of what is curious, worthy their procuring, and as the *Italian* calls them, *di buon gusto*: For we are far from opining with those, who fly at all without judgement or election. In summe, it were to be wished, that all our good painters would enrich our collections with more of their Studies and Ordonances, and not despise the putting of their hands now and then to the Graver: We have given instances of great Masters who excell'd in both; and the Draught, if it be good, does sufficiently commute for the other defects, or what it may seem to want in the neatnesse, and accurate conducting of the *Hatches*; since by this means, we should be stored with many rare *Designes*, *Touches*, and *Inventions*, which for being only in *Crayone*, are casual, and more obnoxious to accidents; and can be communicated but

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to those few, who have the good fortune to obtain their Papers; and (which is yet more rare) the happiness to understand, as well as to talk of them.

CHAP. V.

Of Drawing, and Design prævious to the Art of Chalcography; and of the use of Pictures in Order to the Education of Children.

As the Rules of Measure and Proportion have an universal influence upon all the Actions of our lives; it was a memorable, and noble saying of a great Person of our Nation, discoursing to us once concerning the dignity of Painting, and the arts which attend it: *That one who could not Designe a little, would never make an honest man:* How that observation succeeds in the general, we have not made it much our observation; but this we are bold to pronounce. That he shall never attain to the excellency of a good *Chalcographer*, who is not more then ordinarily skill'd in the faculty and art of *Drawing*; a thing so highly necessary, that *Donatellus* was wont to tell his Disciples (discoursing sometimes

Thomas Earl of Arundel L. Marsh. of England.

concerning the accompliſhment of this Art) that to deliver it in a ſingle word, he would ſay, DESIGNE; becauſe it was the very Baſis and Foundation, not only of this, but even of all thoſe free and noble Sciences of *Fortification*, *Architecture*, *Perſpective*, and whatſoever alſo pretended to any affinity with the *Mathematicks*, as really leading the Van, and perfective of them all.

But to treat Methodically of this, or as we have already enlarged in the Hiſtory and Progreſſe of *Chalcography*, and the ſurviving labours of the moſt renowned Maſters, would require no leſſe time and pains: It were indeed a noble, curious, and uſeful work, but almoſt impoſſible to accompliſh; becauſe the Original Drawings of the great Maſters, being diſperſed amongſt the hands of the greateſt Princes, and men of Science only, are preſerved with jealouſie, and eſteem'd, as ſo many Jewels of greater value, then thoſe of Pearles and Diamonds: For ſome of them being the very laſt workes, though but imperfect draughts of ſo Excellent Artiſts; they have for the moſt part been in greater eſteem, then even thoſe of larger bulke and more finiſhed; as *Pliny* inſtances in the *Iris* of *Ariſtides*, the *Medea* of *Timomachus*, and ſome

some others; because (as he there speaks) such touches did even expresse the very thoughts and prime conception of the Workman, as well as the Lineaments which he presents us; and that there is a certain compassion in our Natures, which indears them to us, so as we cannot but love, and desire the hands which perished in the midst of such famous pieces: Add to this, their inimitable Antiquity, then which (according to *Quintilian*) nothing do's more recommend things to us, from a certain Authority which it universally carries with it; so as we seem to review what they did of old in this kind; as if (with *Libavius*) the Gods had imparted something of extraordinary to the Masters of the Ages past, which the nature of man is not now capable of attaining. Instit. l. 2. c. 3.

These difficulties therefore consider'd, it will not be required of us in this Chapter, which pretends to celebrate and promote the Art of *Drawing*, and *Designe*, only as it has relation, and is an absolute requisite to that of *Chalcography*, and to prescribe some directions and encouragements, which may prepare and fit the hand with a competent addresse therein.

Whether *Design*, and *Drawing*, were the

the production of Chance or Excogitation, we determine not; certain it is that practise and experience was its Nurse and perficient; by some thus defin'd to be *A visible expression of the Hand resembling the conception of the mind*: By which Definition there are who distinguish it from *Drawing* both as to its Original, and Formality; For *Design* (say they) is of things not yet appearing; being but the picture of *Ideas* only; whereas *Drawing*, relates more to Copies, and things already extant: In sum, as the Historian differs from the Poet, and *Horace* has well expressed it,

------*Pictoribus atque Poetis*
Quidlibet audendi semper fuit æqua potestas.

Arte Poet.

We could easily admit this *Art* to have been the most antient, and with *Philostratus*, ξυγγενέστατον τῇ φύσει, of kin even to *Nature* her self: But to take it some what lower, there goes a tradition, that some ingenious Shepheard was the inventor of it, who espying the shadow of one of his sheep on the Ground (interpos'd between him and the culminating, or declining sun) did with the end of his crook, trace out the *Profile* upon the dust: and truly some such vulgar accident (for chance has been a fruitful Mother) might first probably introduce

duce it; however afterwards subtiliz'd upon and cultivated, till it at length arriv'd to that degree of excellency and esteem, which it has happily gained, and so long continu'd.

But to quit these nicer investigations, and proceed to some thing of use, as it concernes the Title of this *chapter:* The first and principal manner of Drawing is that with the *pen*; the next with *Crayon*, whither black, white, red or any of the intermedial colours, upon paper either white or colour'd: We will not say much concerning washing with the pencil, or rubbing *in* the shades with *Castills* and dry Compositions; because it is not till our *Disciple* be a consummat *Artist*, that he can be edified with designes of this nature, and, after which, they are of excellent use and effect.

The *pen* is therefore both the first, and best instructive, and has then (as all the other kinds) attain'd its desired end, when it so deceives the eye by the *Magic*, and innocent *Witch-craft* of lights and shades, that elevated, and solid bodies in *Nature*, may seem swelling, and to be embossed in *Plano*, by Art.

To arrive at this, you must first draw the exact lineaments, and proportion of the subject you would expresse in *profile*, *Con-*

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tours and ſingle lines only; and afterwards, by more frequent, and tender hatches in the lighter places, ſtrong, bold, or croſs in the deeper.

By *Hatching* is underſtood a continual *Series*, or ſucceſſion of many lines, ſhorter, or longer; cloſe, or more ſeparate; oblique, or direct, according as the work requires, to render it more, or leſſe inlightned; and is attain'd by practiſe with a ſwift, even and dextrous hand; though ſometimes alſo, by the help of the *rule* and *compaſs*; every man being not an *Apelles* or *Pyrgoteles* to work without them. Now the beſt expedient to gain a maſtery in this Addreſs, will be to imitate ſuch *prints*, and *cuts*, as are moſt celebrated for this perfection: Such (amongſt plenty of others) are thoſe of *Henry Goltzius*: The *Sadelers*, *Harman*, *Sanredam*, *Voſterman*, and above all, that rare book of *Jacomo Palma* graven by *Odoardo Fialetti*: Of the more Modern, the incomparable *Natalis*, *Nanteuil*, *Poilly*, *Cornel. Blomaert*; Theſe for the *Burin*: For *Etching*, *Callot*, *Morine* and *Boſſe*; eſpecially in thoſe his latter pieces, which have ſo nearly approach'd the Graver. After theſe, let our Learner deſign the ſeveral members of bodies a part, and then united, with

with intire *Figures* and *Stories*, till he be able to compose something of his own, which may support the examination of qualified Judges. But the προχάραγμα or first draughts of these; would not be with too great curiosity, and the several *minutiæ* that appear in many Coppies; but with a certain free and judicious negligence, rather aiming at the *Original*, then paining of your self with overmuch exactnesse: for *nocere sæpe nimiam diligentiam*, was an old observation; and therefore the antient Painters (sayes *Philostratus*) more esteem'd a certain true and liberal Draught, then the neatness of the Figure, as he expresses it in *Amphiaraus*'s Horse, sweating after the conflict; since Drawings and Designes are not to be like *Polycletus*'s *Canon*, which took its several parts, from as many perfect bodies, by a studied, and most accurate Symmetrie: It shall suffice that the prime conceptions of our Artist be perform'd with less constraint; a coal or pensil of black-lead will serve the turn, reserving the stronger, and deeper touches for a second pass of the hand over your work; and last of all, penning the *Contours*, and out lines with a more even and acute touch, neatly finishing the hatches with a resolute, constant and flowing hand; especially, as it approaches to the fainter

fainter ſhadowes, terminating them in loſt and miſty extreams, and thwarted (if you will *counter-hatch*) at equal, and uniform intervals (but not till the firſt be dry) or, if with ſingle ſtroaks (which to us renders the moſt natural, and agreeable effects) with full, deep hatches, and their due diminiſhings.

But it would haply be objected, that theſe accurate Deſignes of the *pen*, were never eſteemed among the nobler parts of *Drawing*, as for the moſt part appearing to finnicall, ſtiff and conſtrain'd: To this, we reply; that the remark is not impertinent, as commonly we find by experience: But it has not proceeded from the leaſt defect in the *Inſtrument*, but from that of the *Artiſt*, whoſe aptitude is not yet arriv'd to that perfection which is requiſite, and does infallibly confirme, and diſpoſe the hand to whatever it addreſſes; affording ſo great a delight and ſatisfaction to ſome excellent Workmen, as that they never deſir'd to advance further, then this *Triumph* of the *pen*, which has celebrated their names, and equaliz'd their renown with that of the moſt famous Painters: For ſuch were (in this nature) the incomparable Drawings of *Don Giulio Clovio*, *Albert*

Albert Durer, *Passarotto*, yea *Titian* himself, when the fansie took him: The forementiond *Goltzius*, especially, for his *Diana* sleeping, drawn with a *pen* on a cloath prim'd in oyl, which was sometimes sold at *Amsterdam* for 200 pounds; and that laborious, and most stupendious work of his, now part of his *Majesties collection*, where he has drawn with the *pen* upon an heightning of Oyl, a *Venus Cupid*, *Satyr*, and some other figures, as big as the life it self, with a boldness, and dexterity incomparable: and such are some things which we have seen done by *Signior Thomaso* a *Florentine*; our ingenious friend Mr. *Vander Douse* (descended of that noble *Janus Dousa*, whose learning, and courage the great *Scaliger*, and *Grotius* have so worthily celebrated) now in the Court of *England*. To these we add *Rob. Nanteuil* at *Paris*, and of our own Country-men, those eight, or ten Drawings by the pen of *Francis*, and *John Cleyn*, two hopefull, (but now desceased) Brothers, after those great *Cartoons* of *Raphael*, containing the stories of the *Acts of the Apostles*, where in a fraternal emulation, they have done such work, as was never yet exceeded by mortal men, either of the former, or present Age; and worthy they

they are of the honour, which his *Majeſty* has done their memories, by having purchaſed theſe excellent things out of *Germany*, whither they had been tranſported, or, at leaſt intended: There is likewiſe one Mr. *Francis Carter* (now in *Italy*) not to be forgotten amongſt thoſe whoſe pens deſerve to be celebrated: But it is not here that we are to expatiate far on this particular, as deſigning a Chapter only, much leſs ſhall we have leaſure to proceed to black, and white Chalke (as they call it) upon coulour'd paper, in which thoſe many incomparable, and Original *Drawings* of the old and great *Maſters* are yet extant, wherein a middle Colour wrought upon two extreams, produces (on an inſtant) that wonderfull, and ſtupendious roundneſs, and exſtancy, which the Pen is ſo long in doing, though, ſo infallible a guide to its well doing; that having once attain'd the command of that inſtrument, all other Drawings whatſoever, will ſeem moſt eaſie and delightfull: Neither ſhall it then be requiſite to continue that exactneſs, ſince all *Drawing* is but as an *Hand-maid* and Attendant to what you would either *Grave* or paint.

But by this perfection and dexterity at

firſt,

first, did even those renounced Masters, *Julio*, *Parmegian*, and sometimes *Polyder*, himself (not to insist on *Rubens* and *Vandyke*) proceed, whose *Drawings* in this kind, when first they made their studies in *Italy*, were exceedingly curious, and finished; though in all their more recent, and maturer *Designes*, rather judicious then exact, because of that time which such minute finishings did usually take up; and, that when all is done, it is still but a *Drawing*, which indeed conduces to the making of profitable things, but is it self none.

Yet so highly necessary is this of *Drawing* to all who pretend to these noble, and refined Arts; that for the securing of this Foundation, and the promotion and encouragement of it, the greatest *Princes* of *Europe*, have erected *Academies*, furnished with all conveniencies, for the exercise, and improvement of the *Virtuosi*: Such illustrious and noble *Genius's* were *Cosimo di Medices*, *Francis* the First, *Carlo Borromeo*, and others, who built, or appointed for them, Stately Appartiments even in their own Palaces, and under the same Roofe: procuring *Models*, and endowing them with *Charters*, *Enfranchisements*, and ample *Honoraries*; by which they attracted to

their Courts, and Countries moſt of the refin'd, and extraordinary ſpirits in all the *Arts* and *Sciences* that were then celebrated throughout the World.

Nor it ſeems has it been the ſole glory of thoſe illuſtrious Princes to cheriſh and enoble men of Art: the *Greek* and *Roman* of old had them in ſpecial veneration; but in none of their Courts, were men of Science carreſſed to that degree, as in that we have read of the Emperours of *Japons* at preſent, who does not only entertain, and nobly accommodate them, but never ſtirs abroad without their company. Theſe great men ſayes my * Authour (meaning *Phyſitians, Painters, Sculptors, Muſitians, &c. quos proprio nomine appellant Contubernium Cæſaris*) march before the King whither he goes forth in Litter or on Horſeback; and being elected of Persons of the greateſt birth in his Dominions, they alwayes continue at his Court, richly appointed with ſallaries; but otherwiſe, to bear no office whatſoever which may in the leaſt importune them, *eo ſolum electi, ut Imperatori ad voluptatem & delectationem conſortium præſtent*, as being therefore only choſen, to recreate and divert the Prince with their excellent converſation: Theſe being men of the rareſt parts, and

Deſcrip. Reg. Japanæ Bern. Varenii.

and endowments in his Empire, have pre-eminence in all places next the King; then come the Guards in the reere, which consist of a more inferiour Nobility: Thus farr the *Historian*: We know not how this Instance may in these dayes be interpreted; but certainly the Courts of Princes were in former Ages, compos'd of men of the greatest virtue and talents above the rest, and such as possess'd something of extraordinary (besides the wearing of fine cloaths, and making the *bone mine*) to recommend them. We insist not on *Sculptors*, and *painters* only, especially, as such men are now for the most part Vitious, or else of poor and mechanick spirits; but as those Antient and Noble *Genius's* were heretofore accomplish'd; and such as of late were *Raphael*, *Durer*, *Leon Alberti*, *Da Vinci*, *Rubens*, and at present, *Cavalier Bernini*, &c. persons of most excellent endowments, and universally learned, which rendred their *Fautors* and Protectors famous, by leaving such marks of their admired Virtue, as did eternize their merits to after Ages.

Thus it was, that *Myron*, *Polycletus*, *Phydias*, *Lysippus* and others of the Antient, procured such lasting names by their divine labours: They wrought for *Kings*, great *Cities* and Noble *Citi-*

zens: whereas others, on the contraty, (Men haply of no leſſe induſtry and ſcience) had little or no notice taken of them; becauſe they received no ſuch encouragements, were poor and neglected, which did utterly eclipſe and ſuppreſs their fame; ſuch as thoſe whereof *Vitruvius* does in the *Preface* to his third book make mention, where he ſpeaks of *Chiron* the *Corinthian*, *Hellas* of *Athens*, *Myagrus* of *Phocia*, *Pharax* the *Epheſian*, beſides *Ariſtomenes*, *Polycles*, *Nichomachus*, and ſeveral others, who being excellent Maſters and rarely endow'd, periſh'd in obſcurity, and without any regard, from the unequal hand and diſtribution of fortune, and for want of being cheriſhed by Princes and great men: But to return;

In theſe places had they books of *Drawings* of all the old, and Renowned *Maſters*, *Rounds*, *Buſts*, *Relievos* and entire Figures, caſt off from the beſt of the Antique *Statues* and Monuments, *Greek* and *Roman*; There was to be ſeen, the *Laocon*, *Cleopatra*, *Antinous*, *Flora*, *Hercules*, *Commodus*, *Venus*, *Meleager*, *Niobe*, *&c.* whereof the *Originals* are ſtill *extant* at *Rome*: There were likewiſe divers rare and excellent *Statues*, both of *braſs and marble*; *Modells* and divers fragments of *Baſes*, *Colomns*, *Capitals*

Capitals, *Freezes*, *Cornishes* and other pieces moulded from the most authentique remains of the antient famous buildings, besides a universal collection of *Medalls*, things Artificial and natural.

But to recover our *Drawing* again, as it concernes the Art of *Chalcography*, we have already mentioned such of the most accomplish'd *Gravers*, whose labours and works were propos'd for exemplars and imitation: Nor let the most supercilious *painter* despise what we have here alledged; or imagine it any diminution to his *Art*, that he now and then put his hand to the *pen*, and draw even after some of those *Masters* we have so much celebrated: what *Andrea del Sarto* has taken out of the *prints* of *Albert Durer*, improving, and reducing them to his manner (not for want of invention, and *plagiary* like, as all that have any knowledge of his works can justifie) has no way eclipsed, but rather augmented his glory; as on the other side, that divine piece of his, the *Christus mortuus*, which he gave to be cut by *Augustino Venetiano*; The *Triumphs*, *Vasas*, and *Anatomies* of old *Rosso*, by whomsoever engraven, and those other things of his after *Domenico Barbieri*: *Paulo Veroneze* did

much ſtudy the *prints* of *Durer*, and that incomparable painter *Antonio Vaſſalacci*, (call'd otherwiſe *Alienſe*) made notable uſe of that his prodigious collection of *Stamps* of the moſt rare hands: not to recapitulate what were publiſhed by *Raphael* himſelf, and infinite others; by which they have ſufficiently made appear, the value they attributed to this *Art*; by deſiring (as much as in them lay) to render their works famous to poſterity, by thus communicating them to the World, though many times, through the hands, but of very vulgar, and ordinary Gravers.

And here we ſhould have put a period to this Eſſay, and the preſent chapter, as having abundantly vindicated the neceſſity and worthineſs of *Deſigne* and *Drawing*, as it is prævious, and introductory to the Art of *Chalcography*; had not one curioſity more prevented us; which becauſe it ſo much concernes the conducting of *Hatches* and ſtroaks, whither with *pen*, *point*, or *Graver*; pretending (at leaſt very ingeniouſly hinting) to a method, how by a conſtant, and regular certitude, one may expreſs to the eye, the Senſation of the *Relievo*, or *extancie* of objects, be it by one, or more hatches, croſs and counter,

we

we think not impertinent here to recite, as briefly as the demonſtration will permit.

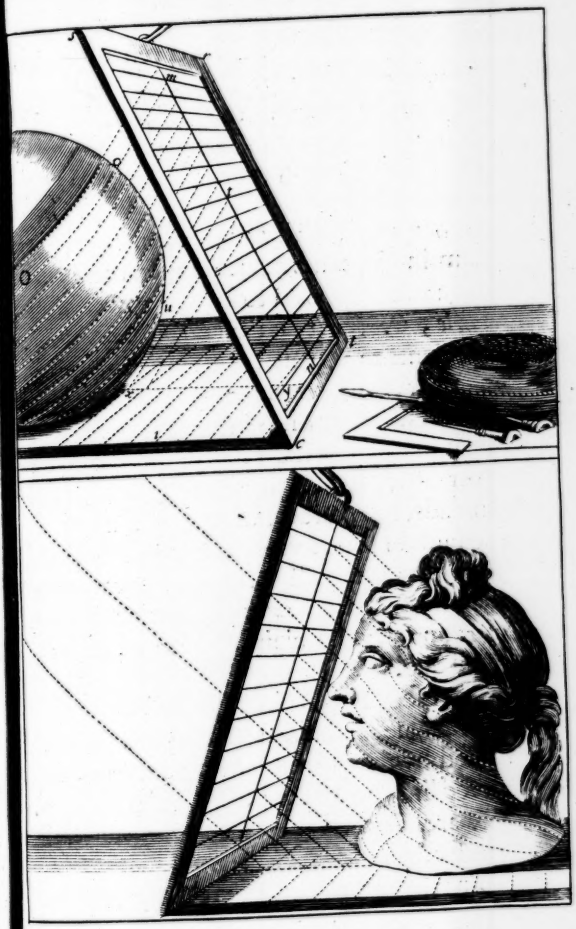
The principal end of a *Graver* that would coppy a Deſign, or piece compos'd of one, or more Objects, is, to render it correct both in relation to the *Draught*, *Contours* and other particularities, as to the Lights and ſhades on the Front, flying or turning, in bold, or faint touches; ſo as may beſt expreſs the *Reliefe*; in which *Gravers* have hitherto, for the moſt part, rather imitated one another, then improved, or refined upon Nature; ſome with more, ſome with fewer ſtroaks: having never yet found out a certain and uniforme guide to follow in this work; ſo as to carry their ſtroaks with aſſurance, as knowing where they are to determine, without manifeſtly offending the due rules of perſpective.

If in truth Nakeds, and other polite Bodies were ſo formed, as that we might detect the courſe, and inclination of the *Threads*, *Fibers*, and *Grain*, ſo as we perceive it in *Stuffs*, *Cloth*, *Linnen* and other *Draperies*; nothing would appear more facile; for let them aſſume what phy they will, it does not at all concern

the tiſſue, Tenor or range of the Threads and *Wales* (as they call them) which is eaſily imitated, both as to their inclinations, and diſtances from the point of ſight.

But ſince we are much at a loſs, and can perceive no ſuch direction or clue in Nudities, and other ſmooth ſurfaces, it were haply worth the while, to find out ſome expedient which ſhould aſſiſt the imagination in this affair, and that might encounter the difficulty upon other *terſe* and *even* objects, by forming ſuch ſtroaks, and directors upon them in our Imagination; obſerving, that there are ſome parts in them commonly to be diſtinguiſhed from the *Maſs* in groſs; for example, the *hairs* in men, *eyes*, *teeth*, *nails*, &c. that as one would conceive ſuch lines, or hatches on thoſe *Maſſes*, others may likewiſe be as well fanci'd upon thoſe leſſer, and more delicate members:

To effect this, the following *Ichoniſme* is thus explained.



Suppoſe, in the upmoſt Figure of this *plate*, the object (*O*) to be the repreſentation in *perſpective* of the portion of a *Bowle*, expos'd to the beams of the *Sun*; and the letters *e. s. r. t.* a Frame, or ſquare of Wood barr'd and ſtrung in even and ſtraight lines, parallel *inter ſe*.

Then another Thread, *viz. m. n.* croſſing them in perpendicular. The frame in the mean time ſuppos'd to incline towards the *Bowle*, *O.* 'twixt it, and the *Sun*, which repreſents to you all theſe threads projecting their ſhadowes upon the *Bowle*, and the ſurface where it is ſituate.

Suppoſe now the ſame upon the *Relievo* or *Maſs* it ſelf; it is evident, that theſe Threads, in whatever manner you interpoſe the ſaid Frame 'twixt the *Bowle* and the *Sun*, that they will perpetually caſt their ſhadowes parallel *inter ſe*, cutting it as it were, into ſeveral plains, uniforme, and parallel alſo.

You ſee likewiſe in this very Figure, that the oblique, and direct ſhades *o u x y* are cauſed by the *cathetus m t n*, and the pointed curved lines upon the *Bowle O*, *viz. o z n* 12. &c. are formed by the parallels which interſect the perpendicular.

But the ſame frame poſited between the

Sun

Sun and a *Head* in *Relievo* of white marble, or the like (as in the inferiour example) will not render the ſhadow of the threads alike upon all the parts parallel *inter ſe* (as in the former) though the ſame were ſuppos'd to be cut by like plain, and mutual Parallels as was the *Bowle O.* However, ſo ſhall they appear, as to hint the tracing of parallels on the *Relievo*, or aſſiſt the imagination of them *there*, and conſequently, how to deſigne them upon objects made after the ſame *Ordonance* in *perſpective parallel*, as one may conceive them upon the *Relievo* of an *Ordonance* in *Geometrical parallel*, *viz.* as in the Figure *O.* or to ſpeak more diſtinctly, ſuppoſing them the ſame on the irregular, as one the regular.

Conſider then upon the *Head*, the concourſe of thoſe imaginary parallels in *perſpective*, ſhaded with the pointed lines; and how the intercurrent hatches, which they comprehend, purſue the ſame courſe and tenor, or *perſpective paralleliſme.*

From theſe inſtances now, it will not be difficult how to apply the ſame upon all the ſorts of bodies repreſentable by *Graving*, and to comprehend in one's imagination, the concurrency and uniforme tenor of the particles, as we may ſo call them; Only, there

there is this particular to be obſerved, tha
the projecture of the threads will not ap
pear alike perſpicuous in the deep, an
ſhady parts of *Relievos*, as upon the illu
minated, being loſt in the dark: But thi
is eaſily ſupplyed by the imagination, o
by holding a looſe thread parallel to th
ſhaded, neer to the body of the Figure
by which the courſe of the reſt may be wel
conceived. And this may ſerve to give
great light to him that ſhall either grave in
Copper, or draw with the *pen*, for the
Symmetrically conducting of his hatches,
determinatively, and with certitude, b
thus imagining them to be *Geometrical*
marked upon the *Relievo*, or emboſſemen
of the *Natural*, whereever he encounter it,
and after this conception, to trace them
out upon his *Plate*, or *Draught* in perſpective.

And indeed, that which is chiefly conſi-
derable and ingenious in this, is, *that* of thei
Perſpective; ſince the ſhades of the lines (i
the forementiond example) which were
upon the parts more, or leſſe turn'd, appear
to our eye accordingly, with more or leſs
force, which renders clear a different effect,
as to the ſwelling and extancies of the parts,
then we find it in works where this method
has not been obſerved; ſo as truly, this may
ſeem

ſeem to be the moſt certain expedient of expreſſing by hatches, the *Relievo* of objects, whether with the *Pen*, or *Burine*. And this is the ſence of a much larger diſcourſe, which *Monſieur du Boſſe* has propoſed, treating of the practiſe of *Perſpective* upon irregular Surfaces, and we have thought fit to inſert into this Chapter; not only becauſe it is new and pretty; but, for that (to us) it appears to be of good uſe, and as may be ſeen in ſome of the late heads graven by the incomparable *Nanteuille*, who had been the ſole occaſion of this ingenious conſideration, about the time of our laſt being at *Paris*.

But if this (like the diligence of *Mechopanes*, which *Pliny* affirmes, none was able to underſtand but an Artiſt only) ſeem to be a diſquiſition more refin'd then uſeful; for that few of our *Gravers* work off from the *Round*, upon which alone the obſervation is practicable; yet ſhall it be neceſſary to admoniſh, that ſhadowes over dark, too deep and ſuddain, are not commendable in theſe works, as ſeldom ſo appearing in the *life*; and therefore hatchings expreſs'd by ſingle ſtroaks, are ever the moſt graceful and natural; though of greater difficulty to execute; eſpecialy, being any

any wayes oblique; becauſe they will re-
quire to be made broader, and fuller i
the middle, then either at their *entrance*
or *exit*; an addreſſe much more eaſie wit
the *Burin*, and the *Pen*, then with the *point*
Though *Monſieur Boſſe's* invention of th
Eſchoppe, does render the making of thi
Sulcus, much more facile: But to attain
this Maſterly, and with aſſurance of hand,
our Workmen may do well to imitate
the *Gravings* of the *Sadelers*, *Villamena*,
Sauanneburg, *Gaultier*; but eſpecially *Clau-*
dius Mellan, *Natalis*, *Poiſly*, *Nanteuill*,
Cornelius Blomar, *H. Gaultzius*:
And for the *Etchers* in *Aqua Fortis*, *Callot*,
and *Du Boſſe* in ſome of their laſt cuts, eſ-
pecially; Though even the *counter hatch-*
ings alſo, coming tenderly off, and well
conducted, (ſo as 'tis to be ſeen in ſome of
the prints of *M. Antonio's*, *C. Cort. Aug.*
Carracio and other Maſters) render both
an admirable and ſtupendious effect: For
it is in this well placing of *White* and *black*,
wherein all this *Art*, and even that of *paint-*
ing does conſiſt: Thus *Aglaphontes* us'd but
one Colour, no more did *Nitia* the *Athenian*
Painter; and it was this *Relievo* alſo for
which the famous *Zeuxis* became ſo re-
noun'd: not to inſiſt on *Heredices* the *Co-*
rinthian

rinthian, and *Thelophanes* the *Sicyonian*, who were both of them but *Monochromists*; and, 'till *Cleophanes* came amongst them, no dissemblers, as owning no other Colours but those eminent Contraries; that is, the lights and the shades, in the true managing whereof, so many wonders are to be produc'd by this *Art*, and even a certain splendor, and beauty in the touches of the *Burin*, so as the very *Union* and colouring it self may be conceiv'd without any force upon the imagination, as we have before observed in these excellent Gravings of *Natalis*, *Rouslet*, and *Poisly*, after *Bourdon*, and in what *Greuter*, *Blomart*, and some others have done after *Monsieur Pouffin*, *Guido Rhene*, *Cortoon*, *&c.*

But here by the way, let no man think we mean by this *Coloree* (as they term it) in Drawing and Graving, such a position of the *Hatches* as the *Chevalier Wolson* has invented, and *Pietro Santo* the *Jesuite* has follow'd, to distinguish their *Blazons* by: But a certain admirable effect, emerging from the former union of Lights, and shadowes; such as the Antients would expresse by *Tonus*, or the *Pythagoreans* in their *Proportions*, and imitated in this *Art*, where the shades of the Hatches intend, and

Theatre d' honeur. Tesser a Gentil.

and remit to the beſt reſemblance of *painting*, the Commiſſures of the light and dark parts, imperceptably united, or at leaſt ſo ſweetly conducted, as that the alteration could no more certainly be defin'd, then the *Semitons*, or *Harmoge* in *muſick*, which though indeed differing; yet it is ſo gentle, and ſo agreeable, as even raviſhes our ſenſes, by a ſecret kind of charme not to be expreſſed in words, or diſcerned by the ignorant. And this it is, which has rendred it ſo difficult to coppy after *Deſignes* and *Painting*; and to give the true heightnings, where there are no hatchings to expreſs them, unleſs he, that Copies, Deſign perfectly himſelf, and poſſeſs more then the ordinary talent and judgement of *Gravers*, or can himſelf manage the Pencil. But to return to *Prints* again, we are to underſtand, that what the Artiſts do many times call *excellent*, does not alwayes ſignifie to the advantage of the *Graver*; but more frequently, the *Deſign*, conſiſting in the *lineaments*, *proportion* and *ordonance*, if theſe be well, and maſterly perform'd, and for which we have ſo recommended the practiſe of this Art to our *Engliſh* Painters in *chap. IV.* Though, to ſpeak of an accompliſh'd piece indeed,

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it is the result of integrall causes only, and where they universally encounter.

We do farther add, that for this reason, *copies* are in *Prints* much more easily detected, then in *paintings*, and by consequence, more facile also to imitate, as using all one kind of Instrument, and fewer wayes of expression: But if there be a difficulty in it, those which are *Etched* in A. F. make it most conspicuous; both because the nature of the *plates*, and quality of the *Waters*, and their operations, may sometimes fall out to be so very unlike: But, to discern an *Original prtnt* from a *Copy print* (not to speak of such plates as have been retouch'd, and therefore of little value), is a knack very easily attain'd; because 'tis almost impossible to imitate every *hatch*, and to make the stroaks of exact and equal dimensions, where every the least defect, or flaw in the Copper it self, is sufficient to detect and betray the Imposture, as in that little *Descent from the cross* of *Hanibal Carraccio* (already mention'd) is perspicuous, and which it were absolutely impossible to conterfeit. In the mean time, such as are profound, and well knowing, do establish their Judgments upon other particulars of the Art, and the very handling it self.

Laſtly, that A. F. gives a tenderneſs to *Landskips*, *Trees* and *Buildings* ſuperiour to that of the *Burine* (though that exceed infinitely in Figures) may be ſeen in that of *Iſraels* view of the *Louvre* before recited, and in ſome other works where there is an induſtrious and ſtudied mixture, as in that ſecond manner of *Voſterman's* which did ſo much pleaſe *Rubens* and *Vandyke*, even in the Portraicts which that excellent Graver publiſhed after thoſe great mens paintings.

It was in the former Chapter that we made rehearſal of the moſt renowned *Gravers* and their works; not that we had no more to add to that number; but becauſe we would not mingle theſe illuſtrious names and qualities there, which we purpoſely reſerved for the crown of this diſcourſe; we did therefore forbear to mention what his Highneſs *Prince Ruperts* own hands have contributed to the dignity of that Art; performing things in *Graving* (of which ſome enrich our collection) comparable to the greateſt Maſters; ſuch a ſpirit and addreſs there appears in all that he touches, and eſpecially in that of the *Mezzo Tinto*, of which we ſhall ſpeak hereafter more at large, having firſt enumerated

those incomparable gravings of that his new, and inimitable *Stile*, in both the great, and little *decollations of St. John Baptist*, the *Souldier holding a Spear and leaning his hand on a Shield*, the two *Mary Magdalens*, the *Old-mans head*, that of *Titian*, &c. after the same *Titian*, *Georgioon* and others. We have also seen a *plate* Etched by the present *French King*, and other great persons; the Right Honourable the *Earl* of *Sandwich* sometimes (as we are told) diverting himself with the *Burine*, and herein imitating those Antient and renown'd *Heros*, whose names are loud in the Trumpet of Fame, for their skill, and particular affection to these Arts: For such of old, were *Lucius Manilius*, and *Fabius*, Noble *Romans*: *Pacuvius* the *Tragick Poet* nephew to *Ennius*; *Socrates* the wisest of men, and *Plato* himself. *Metrodorus*, and *Pyrrhus* the *Philosopher* did both design and paint; and so did *Valentinian*, *Adrian* and *Severus*, *Empp*: so as the great *Paulus Æmilius*, esteem'd it of such high importance, that he would needs have his son to be instructed in it, as in one of the most worthy and excellent accomplishments belonging to a Prince. For the Art of graving *Quintilian* likewise celebrates *Euphranor*, a Polite and

rarely endow'd person; and *Pliny* in that Chapter where he treats of the same Art, observes, that there was never any one famous in it; but who was by birth or education a *Gentleman*: therefore *He*, and *Galen* in their recension of the *Liberal Arts*, mention that of *Graving* in particular amongst the most permanent; and in the same *Catalogue* numbers it with *Rhetorick*, *Geometry*, *Logic*, *Astronomie*, yea *Grammar* it self; because there is in these *Arts* say they, more of fancy, and invention, then strength of hand; more of the Spirit, then of the Body. Hence *Aristotle* informes us that the *Grecians* did universally institute their Children in the Art of painting and Drawing, for an *Oeconomique* reason, there signified, as well as to produce proportions in the Mind: *Varro* makes it part of the *Ladies* Education that they might the better skill in the works of Embrodery, &c. and for this cause is his Daughter *Martia* celebrated amongst those of her fair Sex: We have already mention'd the Learned *Anna Schurman*; but the *Princess Louise* has done wonders of this kind, and is famous throughout *Europe* for the many pieces which inrich our Cabinets, examples sufficient to vindicate its dignity, and

Polit. l. 8. c. 3.

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the value that has been ſet upon it; ſince both *Emperours*, *Kings* and *Philoſophers*, the great and the wiſe, have not diſdained to cultivate, and cheriſh this honourable quality; of old ſo nobly reputed, that amongſt the *Greeks*, a *Slave* might not be taught it: How paſſionately does *Pereskius*, that admirable and univerſal *Genius* deplore his want of dexterity in this Art! *Baptiſta Alberti*, *Aldus*, *Pomponius Guaricus*, *Durer*, and *Rubens* were politely learned and knowing men; and it is hardly to be imagin'd of how great uſe, and conducible, a competent addreſs in this Art of *Drawing* and *Deſigning* is to the ſeveral advantages which occur; and eſpecially, to the more Noble *Mathematical* Sciences, as we have already inſtanc'd in the *Lunary* works of *Hevelius*, and are no leſs obliged to celebrate ſome of our own Country-men famous for their dexterity in this incomparable Art; ſuch was that *Blagrave*, who himſelf cut thoſe *Diagramms* in his *Mathematical Jewel*; and ſuch at preſent, is that rare and early prodigy of univerſal ſcience, Dr. *Chr. Wren*, our worthy and accompliſh'd friend. For, if the ſtudy of *Eloquence* and *Rhetorick* were cultivated by the greateſt *Genius*'s and *Heroic* perſons

which the World has produc'd; and that by the ſuffrage of the moſt knowing, to be a perfect *Orator*, a man ought to be univerſally inſtructed; a quality ſo becoming and uſefull, ſhould never be neglected. *Omnium enim Artium peritus erit Orator, ſi de Omnibus ei dicendum eſt*: He that would ſpeak well upon all ſubjects, ſhould be ignorant of none: It was *Cicero* that taught *Quintilian* the importance of it, where he tells us, that in his opinion, no man could pretend to be *Omni laude cumulatus Orator*, a perfect and accompliſh'd Orator indeed, *niſi erit omnium rerum magnarum atque Artium ſcientiam conſecutus.* It is the ſentence of that great Man, and therefore to be embraced by us, eſpecially on this occaſion; becauſe it was immediately after he had expreſly inſtanc'd in *Cælatura & Sculptura*, that of cutting and Engraving: for it is worth the obſervation, that the Ages which did moſt excell in *Eloquence*, did alſo flouriſh moſt in theſe *Arts*, as in the time of *Demoſthenes* and the ſame *Cicero*; and as they appear'd, ſo they commonly vaniſh'd together; and this remark is univerſal.

Quintil. inſt. l. 2.

De Orat. 1.

But now for cloſe of all, and to verifie the admirable uſe which may be deriv'd from

from this incomparable *Art* above the reſt, let us hear what the learned *Abbot* of *Villeloin*, *Monſieur de Marolles* has left upon Record in the *Memoires* of his own life, *Anno* 1644. after he had made a very handſome diſcourſe (which we recommend to all good *Roman Catholiques*) concerning *Images*, upon occaſion of a ſuperſtitious frequenting of a certain renowned *Shrine*, pretended to have done Miracles at *Paris*, but was detected to be an impoſture: The paſſage is thus,

Dieu m' a fait la grace, &c.

I am (ſaith he) greatly obliged to *God*, that though I have ever had a ſingular affection to *Images*, I was never in my life ſuperſtitious; I have yet made a *collection* ſo prodigious, that they amount to no leſs then *ſeventy thouſand* (he adds afterwards ten thouſand more) but they are all *Copper-cuts* and engravings of all ſorts of Subjects imaginable. I began to be addicted to this kind of Curioſity but ſince the year 1641; but have ſo cheriſh'd the humour, that I may truly affirm, without the leaſt exaggeration, that I have ſome prints of all the *Maſters* that are a-

ny where to be found, as well *Gravers*, as *Designers* and *Inventors*, to the number of above four hundred; And these are ranged in books of *Charts*, and *Mapps*, *Calligraphy*, *Architecture*, *Fortification*, *Tacticks*, *Sieges*, *Circumvallations*, *Battails*, *Single-Combats*, *Naval Fights*, *Maritime Pieces*, *Landskips*, *Townes*, *Castles*, *Seas*, *Rivers*, *Fountains*, *Vasas*, *Gardning*, *Flowers*, *Ruines*, *Perspective*, *Clocks*, *Watches*, *Machines*, *Goldsmiths Works*, for *Joyners*, and *Workers* in *Iron*, *Copper*, *Embroydering*, *Laces*, *Grotesque*, *Animals*, *Habits of several Countries*, *Anatomies*, *Portraictures*, *Cartouches* and *Compartiments*, *Antiques*, *Bas-relievs*, *Statues*, *Cataphalcos*, *Tombs*, *Epitaphs*, *Funeral pomps*, *Entries*, *Cavalcados*, *Devises*, *Medailles*, *Emblems*, *Ships*, *Cabinet pieces*, *Trees*, *Fruits*, *Stones*, *Dances*, *Comedies*, *Bacchanalias*, *Huntings*, *Armories*, *Tournaments*, *Massacres*, *Executions*, *Torments*, *Sports*, *Heroic and Moral Fables*, *Histories*, *Lives of Saints*, *and Martyrs*, *pieces of the Bible*, *Religious Orders*, *Theses*, and above ten thousand *Portraicts* of renowned *Persons*, without counting (amongst these) above fixscore Volums of *Masters* whose names he there enumerates Alphabetically. This Curiosity (sayes he) I affected from

from my youth; but did not much cultivate till of late years, preferring it even before *paintings* themſelves (for which yet I have infinite eſteem) not only for that they are more proportionable to my purſe; but becauſe they better become our *Libraries*: ſo that had we a doſen only, that were curious of theſe Collections in *France*; eſpecially amongſt perſons of condition (ſuch as *Monſieur de l' Orme*, the late *Monſieur de la Mechinier*, *&c.*) *Taille-Douces* would come to be extraordinary rarities; and the Works of *Lucas*, *Durer*, *Marke Antony*, and the *Polite Maſters* which are now ſold at four, or five hundred Crownes a piece, would be then valu'd at three times as much; a thing incredible, did not experience convince us of it; thoſe who are touch'd with this kind of affection, hardly ever abandoning it, ſo full of charmes, variety and inſtruction it is. Truly, me thinks, that all *Princes* eſpecially, and great Men ſhould be ſtored with theſe works, preferrable to a World of other trifling Collections, and leſs fruitfull; as comprehending ſo many conſiderable, remarkable things, and notices of almoſt all ſorts of ſubjects imaginable. Thus far the Learned *Abbot*.

But

But it leads us yet farther, when we seriously reflect, how capable this *Art* is above all other whatsoever, to insinuate all sorts of *Notions* and things into *Children*, and be made an Instrument of *Education* superiour to all those *Abstracted termes*, and *secondary intentions* wherewith *Masters* commonly torment and weary their tender and weak Capacities: And this we have discover'd by much experience, and could here produce examples beyond beliefe in a Child at present not six years old, who does both know, and perfectly comprehend, such things and Actions as hardly any at sixteen, some at twenty have yet attained, who pursue the common Method of our *Grammar Schooles*, without these aids, and advantages: For, since *Nihil est in Intellectu, quod non prius fuit in sensu*; and, that as the *Poet* had well observ'd.

Aristot.

Horat. *Segnius irritant animos demissa per Aurem*
Quam quæ sunt Oculis subjecta fidelibus---.

What can there be more likely to informe and delight them, *dum animus majora non capit*, then the pictures and representations of those things, which they

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are to learn? We did mention before the *Hieroglyphical Grammar* published by *Dr. Convay*; and it is well known, how *Eilhardus Lubinus* in an *Epistle* to the *Duke* of *Stetin*, has celebrated and contriv'd an Institution of youth by this *Art*: Such as was also the Design of that Prodigie of a Man, *La Martelay*, who had already collected and digested such a choice number of *cuts*, and so universall, as by which he more then pretended (for he really effected it) to teach all the *Sciences* by them alone, and that with as much certitude, and infinite more expedition, then by the most accurate method that was ever yet produced: What a *Specimen* of this *Jo. Amos Commenius* in his *Orbis sensualium pictus* gives us in a *Nomenclator* of all the Fundamental things and Actions of Men in the whole World, is publick, and I do boldly affirm it to be a piece of such excellent use, as that the like was never extant; however it comes not yet to be perceived: A thousand pitties it is, that in the Edition published by Mr. *Hoole*, the *cuts* were so wretchedly engraven: I do therefore heartily wish that this might excite some gallant and publick minded person, to augment and pro-

proceed farther upon that most usefull design, which yet comes greatly short of the perfection it is capable of, were some additions made, and the *prints* reformed and improved to the utmost, by the skillfull hand of some rare Artist. In the mean time, what a Treasury of excellent things might by this expedient be conveyed, and impressed into the *waxen Tables* and Imaginations of *children*; seeing, there is nothing more preposterous, then to force *those* things into the *Eare*, which are *visible*, and the proper objects of the eye, For *picture*, is a kind of *Universal Language*, how diverse soever the tongues and vocal expressions of the several *Nations* which speak them may appear; *Solet enim pictura tacens loqui, maximeque prodesse*, as *Nazianzen* has it.

So as if ever, by this is that long sought for Art most likely to be accomplish'd: Nor can any words whatever hope to reach those descriptions, which in a numberlesse sort of things, Picture do's immediately, and as it were at one glance, interpret to the meanest of capacities: For instance, in our *Herbals*, books of *Insects*, *Birds*, *Beasts*, *Fishes*, *Buildings*, *Monuments*, and the rest which make up the *Cycle* of the Learned *Abbot*; some of them haply never seen before,

fore, or so much as heard of, as *Ælian* does upon occasion ingenuously acknowledge. And what do we find more in request amongst the Antient, then the Images of their *Heros* and Illustrious predecessors? such as *Atticus*, and *Marcus Varro* collected; all which consider'd, we do not doubt to affirm, that by the application of this *Art* alone, not only *Children*; but even *Stripplings* well advanc'd in Age, might receive incredible advantages, preparatory to their entrance into the *Schoole Intellectual*, by an Universal, and choice Collection of *prints* and *cuts* well design'd, engraven and dispos'd, much after the manner and method of the above nam'd *Villeloin*, which should contain, as it were, a kind of *Encyclopædia* of all intelligible, and memorable things that either are, or have ever been *in rerum Natura*. It is not to be conceived of what advantage this would prove for the Institution of *Princes* and Noble Persons, who are not to be treated with the ruder difficulties of the vulgar *Grammar Schooles* only, and abstruser *Notions* of things in the rest of the *sciences*, without these Auxiliaries; but to be allur'd, and courted into knowledge, and the love of it by all such subsidiaries and helps as may best represent it to them in *Picture*, *Nomenclator*,

menclator, and the most pleasing descriptions of *sensual Objects*, which naturally slide into their fluid, and tender apprehensions, speedily possessing their memories, and with infinite delight, preparing them for the more profound and solid studies.

Seneca indeed seems to refuse the *Graphical sciences* those advantages which others of the *Philosophers* have given to them amongst the most *Liberal*, as reckoning them somewhat too voluptuary for his *Stoical* humour: yet did *Socrates* learn this very Art of Carving of his Father; *Diogens* drew the picture of *Plato*; and the Orator *Messalla* commends it most highly: But what more concernes our present instance, is, that it was by the approbation of the great *Augustus* himself, that *Q. Podius* the *Mute* should be diligently taught it: We could tell you of a person of good Birth in *England*, who (labouring under the same imperfection) does express many of his conceptions by this Art of *Drawing* and *Designing*: And if (as 'tis observ'd) it furnish us with *Maximes* to discern of general Defects and Vices, especially, in what relates to the proportions of humane bodies, it is certainly not to be esteem'd so inconsiderable as by many it is. *Polygnotus* could express the *Passions*, and *Aristides* the very interiour motions of the soul, if we will believe what is recorded:

ded: But whither it advance to that prerogative; *this* we read of for certain, (as to our pretence for the *Education of Children*) that when *L. Paulus* demanded of the Conqur'd *Athenians* a *Philosopher* to instruct his little ones, they prefer'd one *Metrodorus* an excellent *Painter* before any of the rest: What *Quintilian* sayes of *Euphranor* is sufficiently known; and if some great *Princes* have not disdain'd to take the *Pincil* in the same hand in which they sway'd the *Scepter* and the *Sword*; and that the knowledge of this divine *Art* was usefull even to the preservation of the life of an *Emperor* (for such was that *Constantinus Porphyrogenitus*) it is not without examples sufficient to support the dignity of these *Arts*, that we have with so much *zeal*, recommended them to *Princes* and Illustrious Persons.

Luitprand. Hist.

And now we have but one thing more to add before we conclude this Chapter, and it is for caution to those who shall make these Collections for curiosity and ornament only; That where we have said all that we can of *This*, or any other particular *Art*, which may recommend it to the favour, and endearment of great persons; our intention is not, that it should so far engage them in its pursuit, as to take from the nobler parts of life, for which there are more sublime and worthy

worthy objects; but, that with this (as with the reſt which are commendable, innocent and excellent Company) they would fill up all ſuch ſpaces, and opportunities, as too often lye open, expoſe and betray them to mean complyances, and leſſe ſignificant diverſions: For *theſe* was *Aratus* a great Collector, nor leſs knowing in the judgement of Pictures; ſo was *Vindex* and many others.

Statius Vind. Herc. Epitrapez. *---Namque hæc quoties Chelyn exuit ille*
Deſidia eſt, hic Aoniis amor avocat antris.

He allowes himſelf theſe relaxations only when he is tyred with the more weighty affairs and concernments: Finally, that they would univerſally contend to do ſome great thing, as who ſhould moſt merit of the *Sciences*, by ſetting their hands to the promotement of experimental, & uſefull knowledge, for the univerſal benefit, & *good* of Mankind.

This, this alone, would render them deſervedly honorable indeed; and add a luſtre to their Memories, beyond that of their *Painted Titles*, which (without ſome ſolid Virtue) render but their defects the more conſpicuous to thoſe who know how to make a right eſtimate of things, and, by whoſe *Tongues*, and *Pens* only, their *Trophies* and *Elogies* can ever hope to ſurmount, and out-laſt the viciſſitudes of fortune.

CHAP.



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CHAP. VI.

Of the new way of Engraving, or Mezzo Tinto, *Invented, and communicated by his Highneſſe Prince* RUPERT, Count Palatine of Rhyne, *&c.*

WE have already advertis'd the *Reader* in one of our *Præliminaries*, why we did omit what had been by us prepar'd for the Accompliſhment of the more *Mechanical* part of the *Chalcographical* Art: But it was not out of the leaſt Deſign to abuſe him in the *Title* at the Frontiſpiece of this *Hiſtory*; ſince we believed he would moſt readily commute for the defect of a *Myſtery* ſo vulgar, to be gratified with another altogether *Rare, Extraordinary, Univerſally approv'd of, admired by all which have conſider'd the effects of it, and, which (as yet) has by none been ever publiſhed.*

Nor may I without extraordinary ingratitude, conceal that Illuſtrious *Name* which did communicate it to me; nor the obligation which the *Curious* have to that

heroic *Person* who was pleas'd to impart it to the *World*, though by so incompetent, and unworthy an instrument.

It would appear a *Paradox* to discourse to you of a *Graving* without a *Graver*, *Burin*, *Point*, or *Aqua Fortis*; and yet is *This* perform'd without the assistance of either: That what gives our most perite and dextrous *Artists* the greatest trouble, and is longest finishing (for such are the *hatches*, and deepest shadowes in plates) should be here the least considerable, and the most expeditious; That, on the contrary, the Lights should be in *this* the most Laborious, and yet perform'd with the greatest facility: That what appears to be effected with so little Curiosity, should yet so accurately resemble what is generally esteem'd the very greatest; *viz.* that a *print* should emulate even the best of *Drawings*, *Chiaro e Scuro*, or (as the *Italians* term it) pieces of the *Mezzo Tinto*, so as nothing either of *Vago da Carpi*, or any of those other *Masters* who pursu'd his attempt, and whose works we have already celebrated, have exceeded, or indeed approch'd; especially, for that of *Portraits*, *Figures*, tender *Landskips*, and *History*, &c. to which it seems most appropriate, and applicable. This

This Obligation then we have to his *Highness* PRINCE RUPERT, *Count Palatine* of *Rhyne*, &c. who has been pleas'd to cause the *Instruments* to be expressly fitted, to shew me with his own hands, how to manage, and conduct them on the *plate*, that it might produce the effects I have so much magnified, and am here ready to shew the World, in a *piece* of his own Illustrious *touching*, which he was pleas'd to honour this *Work* withall, not as a Venal addition to the price of the Book (though for which alone it is most valuable) but a particular grace, as a *Specimen* of what we have alledged, and to adorn this present *Chapter*.

It is likewise to be acknowledged, that his *Highness* did indulge me the Liberty of publishing the whole manner, and address of this new way of *Engraving* with a freedome perfectly generous, and obliging: But, when I had well consider'd it (so much having been already expressed, which may suffice to give the hint to all ingenious Persons how it is to be perform'd) I did not think it necessary that an *Art* so curious, and (as yet) so little vulgar (and which indeed does not succeed where the *Workman* is not an accomplished *Designer*,

and has a competent talent in *painting* likewiſe) was to be proſtituted at ſo cheap a rate, as the more naked deſcribing of it here, would too ſoon have expos'd it to.

Upon theſe conſiderations then it is, that we leave it thus *Ænigmatical*; and yet that this may appear no diſſingenuous *Rodomontade* in me, or invidious excuſe, I profeſs my ſelf to be alwayes moſt ready (*ſub ſigillo*, and by his *Highneſſe*'s permiſſion) to gratifie any *curious*, and worthy Perſon, with as full, and perfect a *Demonſtration* of the entire *Art*, as my talent, and addreſſe will reach to; if what I am now præparing to be reſerv'd in the *Archives* of the ROYAL SOCIETY concerning it, be not ſufficiently inſtructive.

FINIS.

AN

ADVERTISEMENT

THere *is a Treatiſe of* Monſieur du Boſſes *in* French, *concerning* Etching *in* Aqua Fortis, *Conſtruction of the* Rolling Preſs, *&c. which (with ſome improvement of the* Method*) I did long ſince interpret, and deliver to the* Royal Society, *in obedience to their Commands: It was my intention to have added it to this* Hiſtory *of mine, as what would have render'd it a more accompliſh'd Piece; but, underſtanding it to be alſo the deſign of* Mr. Faithorn, *who had (it ſeems) tranſlated the firſt part of it, and is himſelf*

himself by Profession a Graver, *and an excellent* Artist; *that I might neither anticipate the* Worlds *expectation, nor the* Workmans *pains, to their prejudice, I desisted from printing my* Copy, *and subjoyning it to this* discourse. *In the mean time, it is to be acknowledged, that the* Author *thereof, has discover'd his skill so honestly, and intirely, that there seems nothing more desirable, as to that particular: And I could wish with all my heart, that more of our* Workmen, *would (in imitation of his laudable example) impart to us what they know of their several* Trades, *and* Manufactures, *with as much Candor and integrity as* Monsieur Bos *has done. For what could so much conduce to their profit and Emolument? when their several* Mysteries *being subjected to the most*

most accurate Inſpection *and* Examen *of the more polite, and enquiring* Spirits, *they ſhould return to their* Authors *again ſo greatly refin'd and improved, and when (through this means alſo)* PHILOSOPHY *her ſelf, might hope to attain ſo conſiderable a progreſs towards her ultimate Perfection.*